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Valuable Paintings, Water Colors
Etchings and Color Prints

Jan. 22, 1908

COLLECTED BY THE LATE

Mrs. A. G. HUNT

WASHINGTON, D. C.

AND A NUMBER OF IMPORTANT WORKS IN OIL
BELONGING TO THE ESTATE OF THE LATE

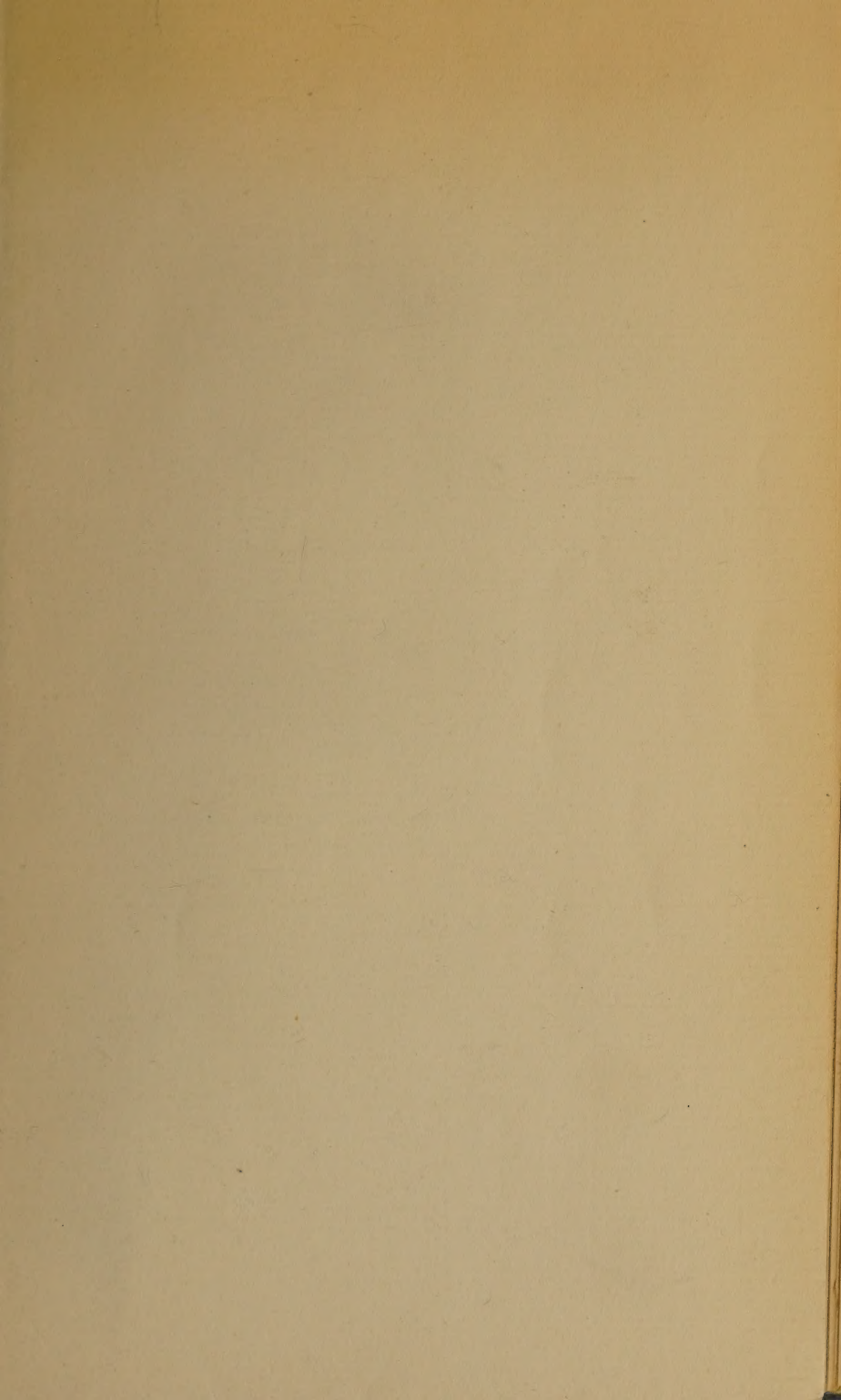
EDWARD BIERSTADT

NEW YORK

American Art Galleries

Madison Square South

New York



Aa sm
797

PICTURES AT AUCTION.

Some Landscapes by the Late Albert Bierstadt.

There are two collections at present on exhibition at the American Art Galleries. One is composed of paintings and prints belonging to the estate of the late Mrs. A. G. Hunt, of Washington. The other is made up of eighteen paintings by the late Albert Bierstadt, N. A., to be sold by order of the executors of the late Edward Bierstadt. The first session of the sale is held to-night and the second is scheduled for to-morrow night. Interest in the occasion centres in the group of Mr. Bierstadt's landscapes.

He has a clearly marked place in the history of American art, well representing a tradition which long since lost its vogue, but which can never be neglected by the student. When Albert Bierstadt was a young man in Düsseldorf our ideals of landscape art were being very slowly formed. Painters and collectors in the 50's considered that a study of nature should be above all things the portrait of a given scene, and they were content, if this was secured, with technical methods in curious contrast to those which have ruled for the last twenty-five or thirty years. The influence of the Barbizon school had still to make itself felt. The impressionistic movement was undreamed of in the studios of this city. The teaching of Düsseldorf and of our own Hudson River group was all along lines of rigidly close analysis. An artist might cultivate the grand style and yet practise a kind of realism possessed of no grandeur whatever. This is what Albert Bierstadt did, producing pictures of heroic themes, but painting them with a strangely literal touch. It is interesting to speculate on what he might have made of his work if he had brought freedom and breadth of style to the treatment of his undeniably noble subjects.

There is a picture here, "The Jungfrau and Lauterbrunnen Valley," which gives you at once a sense of being taken among the Alps and of being made to feel something of their beauty and imposing picturesqueness. But in the same instant in which you recognize a large measure of truth in the picture you see also that it lacks true charm and individuality, that in color and in drawing the artist falls short of the breadth and elasticity required. The subject is not sufficiently generalized. So it is with every one of Mr. Bierstadt's pictures, with his "Mount Tacoma," his "Last of the Buffalo," his "Giant Trees of California," and all the rest. No one could have been more zealous in the pursuit of truth. No one could have painted with a finer spirit, with a deeper sincerity. But the development of landscape art for its own sake in this country was destined to be carried on by other hands. To recognize this fact is not to underestimate the interest of this very early pioneering work. It was useful work in its day. Times have changed. All can raise the flower now, for all have got the seed. But Albert Bierstadt strove to reach a high standard long before our conception of landscape painting had been worked out and established.

The Hunt collection is an extremely miscellaneous affair. It contains several pleasing landscapes, notably small examples of the late A. H. Wyant and the late John Frederick Kensett, but the average throughout is not precisely exhilarating. The best opportunities for the collector are offered in the department of prints, wherein there may be found a number of good pieces by Bar-tolozzi, Axel Haig, R. W. Macbeth, Whistler and

LOW PRICES RULE AT BIERSTADT SALE

Notable Painting, "Last of the Buffalo," Handicapped by Great Size, Brings Only \$1,100.

Eighteen pictures by Albert Bierstadt were sold last night in the American Art Galleries by Mr. Thomas E. Kirby at prices so low compared with what the works of this painter brought in his lifetime that it seemed almost as though they were being given away. The total of the sale was only \$12,512, and this included the receipts of the sale of fifty other paintings and sketches:

They are faithful transcripts of the life of the West for the most part, and are of great historical value. The most important of the group, entitled "The Last of the Buffalo," was bought for \$1,100 by Mr. D. P. Read. "The Great Trees of California," which gives a glimpse of the redwood trees, was purchased by Mr. Hirschberg for \$550. Both are very large. "The Last of the Buffalo" is ten feet long and six feet in height, while the redwood tree canvas is nine feet high and five in width. "The Rocky Mountains," a canvas seven feet in height, and another smaller one, called "Sunset on the Platte River," were sold for \$1,100 and \$350 respectively to the Public Library of Bedford, Mass. Mr. Bierstadt once lived in Bedford and the pictures will be placed in the library as a memorial of him. It is understood that the other large ones will be added to private collections.

Some idea of the low price at which the larger paintings sold may be gained when it is remembered that Bierstadt's of such size were sold ten years ago for from \$7,000 to \$8,000 each, and that the artist himself, who made a large fortune, was often able to command from \$20,000 to \$30,000 for his large canvases.

The fifty other pictures which were sold in connection with the Bierstadt collection brought generally low prices. The highest price, \$1,025, was brought by a portrait of Mrs. Siddons by Sir Thomas Lawrence, and a Sir Peter Lely was sold for \$325. Louis S. Lehmaier acquired for \$720 a fine example of the skill of A. H. Wyant, entitled "A Mountain Lake."

The New York Press

DAILY EDITION.

New York, Thursday, Jan. 23, 1908.

LOW PRICES FOR BIERSTADT.

Paintings of American Artist Once
Highly Esteemed Sell Cheap.

Pictorial art of the native schools had its ups and downs in the American Art Galleries last night, when Thomas E. Kirby sold at auction seventy-eight paintings belonging to the estates of Mrs. A. G. Hunt and Edward Bierstadt. The brighter side of the picture was presented when a small Wyant sold for \$720 to L. A. Lanthier. The least attractive face of local interest in American art was turned around with the sale of the next canvas, a Kensett that brought only \$55. And this phase lasted through the remainder of the session that was devoted to selling the eighteen Bierstadts. It was an occasion when the comic opera ballad, "It Was Not Like This in the Olden Days," would have fitted in most appropriately, for in this painter's best days he was reputed to have been paid as high as \$25,000 for one of his canvases. And yet the esteem in which Bierstadt's art is held has fallen to such a point that the eighteen large pictures brought only \$7,580, the highest individual price being \$1,100. This sale proved that one of our most quoted proverbs is not always borne out by facts, for the Public Library of New Bedford, Mass., bought two of Bierstadt's paintings simply because the artist had lived in that town for many years. The library paid \$525 for the "Sunset Near Platte River" and \$1,100 for the "Rocky Mountains, Near the Canadian Border" to prove that a prophet sometimes has some honor in his own country.

Among the canvases disposed of before the Bierstadt were a Sir Thomas Lawrence "Portrait of Mrs. Siddons," which went to L. A. Lanthier for \$1,025, a Frederic E. Church "Falls of Torquemada, Mexico," to W. M. Van Norden for \$300, and a Sir Peter Seely "The Duchess of Cleveland" to L. A. Lanthier for \$525. The "unknowns" did not fare well in the general result, two selling for \$27.50 each, another for \$40, an "After Rubens" for \$100, and one for \$10. Some of the earlier American canvases brought absurdly low figures, an excellent Kensett going for \$55, a Wordsworth A. Thompson for \$65 and a Richard Norris Brooke for \$50. The total realized for the entire session was \$12,512.50. The sale will end this evening with engravings, etchings, drawings and water colors.

ON FREE VIEW
FROM FRIDAY, JANUARY 17TH
UNTIL WEDNESDAY, JANUARY 22ND
INCLUSIVE, FROM 9.00 A. M. UNTIL 6.00 P. M.

ART PROPERTY
COLLECTED BY THE LATE
MRS. A. G. HUNT

AND IMPORTANT WORKS IN OIL BELONGING
TO THE ESTATE OF THE LATE

EDWARD BIERSTADT

UNRESTRICTED PUBLIC SALE

WEDNESDAY AND THURSDAY EVENINGS
JANUARY 22ND AND 23RD

BEGINNING PROMPTLY AT 8 O'CLOCK .

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK

CATALOGUE
OF
VALUABLE OIL PAINTINGS
WATER COLORS, ETCHINGS, ENGRAVINGS
COLOR PRINTS AND DRAWINGS

COLLECTED BY THE LATE

MRS. A. G. HUNT

AND A NUMBER OF IMPORTANT WORKS IN OIL
BELONGING TO THE ESTATE OF THE LATE

EDWARD BIERSTADT

NEW YORK

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES
ON THE EVENINGS HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
OF THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK : 1908

Press of J. J. Little & Co.
Astor Place, New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.

CATALOGUE

FIRST EVENING'S SALE

WEDNESDAY, JANUARY 22^d, 1908

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8 O'CLOCK

DRAWINGS AND WATER COLORS

No. 1

7.50

UNKNOWN

LANDSCAPE

Water Color

F. W. Staldenburg

BESIDE a small pond grow two large trees, which form the principal feature of the composition. Beyond lies a meadow, which stretches to a clump of other trees in the background, and in the middle distance a shepherd is hurrying his flock home in order to escape the storm which is rising on the horizon.

Height, 5½ inches; width, 4 inches.

No. 2

UNKNOWN

VENUS AND CUPIDS

Red Chalk Drawing

BENEATH a spreading tree the goddess lies, supporting herself on her left elbow, while with her right hand she tosses into the air two apples, to be scrambled for by a number of small cupids.

Height, 5 inches; length, 6½ inches.

No. 3

UNKNOWN

LOVE IMPRISONED

Sepia Wash

Two women and a man in classical costume sit and stand round an enclosure formed of sharp-pointed arrows bound together. Within the enclosure are two cupids, one of whom raises his hands in an attitude of supplication, while the other is seated on the ground, the picture of despair.

Height, 5 inches; length, 7½ inches.

No. 4

HERMAN FREDERIK KAREL TEN KATE

DUTCH: 1822—1891

INTERIOR OF A TAVERN

27.50

Water Color

Mr. Winslow

THE scene depicted is the interior of an old-fashioned inn, with tiled floor, plaster walls and wide stone fireplace. A swaggering man-at-arms in breastplate and jackboots is seated by a rough oaken table on which is a huge mug of beer, while the serving maid in a blue bodice and up-turned skirt is neglecting her work to talk to him. The sunlight streaming through the casement falls upon two other men seated in a corner, who, to judge from their expressions, are viewing the little scene with feelings of jealousy and annoyance.

Signed on the right, HERMAN TEN KATE, '88.

Height, 7 inches; length, 9½ inches.

No. 5

L. LANGLOIS

SETTERS

25.00

Water Color

Mrs. Rogers

Two setters have winded some game in a clump of underbrush, and are waiting with tails stiff and every sense alert for it to rise. The view extends under a sky covered with fleecy clouds, across a bare moor to a range of hills showing blue in the far distance.

Signed on the right, L. LANGLOIS APRÈS OC DE PENNE.

Height, 13½ inches; length, 19½ inches.

No. 6

DAVID ROBERTS, R.A.

SCOTCH: 1796—1864

INTERIOR OF A TEMPLE

12.50

Sepia Wash

Mrs. Rogers

From a pool in the foreground the picture shows a vista through the colonnaded hall of a rock-hewn temple in India to the open air. The walls are lined with statues of Buddhist deities, and grotesque lions and elephants watch over the sacred pool.

Height, 13½ inches; length, 22 inches.

No. 7

ELIAS P. VAN BOMMEL

25-00

DUTCH

R. C. + N. M. Hase

SKATING ON THE OUTSKIRTS OF AMSTERDAM

THE figures of several skaters are seen disporting themselves on the frozen waters of a canal which surrounds a large windmill. A large barge is frozen in at her moorings close by. On the right are the houses and buildings of Amsterdam, prominent among them being a large church. On the left is seen another large mill, and a third is in the distance.

Signed on the left, E. P VAN BOMMEL.

Height, 10½ inches; length, 16 inches.

Exhibited at the Royal Academy in Amsterdam, March, 1881.

No. 8

C. P. GRUPPE

CANADIAN

Contemporary

27.50

HOMEWARD BOUND

Thomas Foster

Water Color

BESIDE a broad dyke, a deep-rutted country road runs through rank meadows to a large and populous village, whose red-tiled roofs and picturesque windmills stretch across the background of the picture. In the failing light of evening a peasant in blue tunic and heavy sabots trudges home with his scythe over his shoulders, which are bent with toil and weariness. A thick bank of clouds is rising on the horizon and spreads gradually over the whole sky.

Signed on the right, GRUPPE.

Height, 15 inches; length, 22½ inches.

No. 9

E. NAULLCHUT

A PEACEFUL EVENING

17.50

Water Color

Mrs. Rogers

BESIDE a shallow mere a peasant is mooring his boat, standing up to his knees in the marshy sedge. Flat, luxuriant meadows typical of the fen country stretch away to the horizon, where they meet a range of low wooded hills. A large windmill is a prominent feature of the middle distance.

Signed on the left.

Height, 12½ inches; length, 24½ inches.

No. 10

L. LANGLOIS

SETTERS

20.00

Water Color

Herbert J. Knides

Two fine Irish setters are searching among the reeds on the bank of a river for a bird which has been shot and has fallen dead or wounded near the water. The view extends across the river to pleasantly wooded meadows and the outlines of distant hills.

Signed on the left, L. LANGLOIS.

Height, 13 inches; length, 24½ inches.

No. 11

G. SIMONI

ITALIAN

Contemporary

AN ARAB

30.00

Water Color

Ed. Ahmerstiel

BEFORE a whitewashed wall, in the full light of an African sun, stands a barefooted Arab. He wears a white burnouse over a lighter garment of linen. His head is enveloped in a white cloth, over which is worn a broad-brimmed high-crowned hat of plaited grass, which is decorated in various colors. A gun with a characteristic stock and long barrel is slung on his back, and his left hand grasps the hilt of a heavy, curved sword.

Signed on the right, G. SIMONI, ROMA, '86.

Height, 21½ inches; width, 14½ inches.

No. 12

RAOUL M. DE LONGPRÉ FILS

45.00

FRENCH

Contemporary

FLOWERS

C. G. Hopton

ON a stone balustrade is a great bunch of flowers, purple lilacs and yellow tea-roses. The lilacs are full blown and have lost some of their blooms, which lie scattered on the stones.

Signed on the right, RAOUL M. DE LONGPRÉ FILS.

Height, 21½ inches; length, 29 inches.

No. 13

MARIOTT

THE DRINKING PLACE

17.50 Thomas Foster

Water Color

ON the marshy bank of a broad shallow river in India three huge buffaloes stand, enjoying their evening drink. Some noise has evidently disturbed them, for they stand with heads uplifted gazing across the water at the farther bank, which stretches from the middle distance to the horizon. The vegetation is coarse and stunted, an occasional tree accentuating its monotony. The picture is strongly lit by a warm sunset glow which is reflected from the placid water.

Signed on the left, MARIOTT, ROMA, '88.

Height, 25½ inches; length, 32 inches.

OIL PAINTINGS

No. 14

UNKNOWN

12.50
THE STORM

F. N. Kaldenberg

THE scene shows a desolate moorland, on which stand a deserted castle and the gnarled limbs of a dead tree. Beside a rocky stream in the foreground a shepherd is urging his flock homeward to get shelter from a storm which is rapidly darkening the sky.

Height, 3½ inches; length, 5 inches.

No. 15

ANTONIO PASCUTTI

ITALIAN

Contemporary

27.50

AN INTERESTING BOOK

Geo. H. Amislie

BESIDE a round table, on which are arranged a couple of books and writing materials, stands a young lady, her eyes cast down and her attention absorbed in a book which she is reading. She wears a red dress with a lace fichu, and on her arm hangs a brilliantly colored Italian shawl.

Signed on the left, A. PASCUTTI, 1873.

Height, 6 inches; width, 4¾ inches.

No. 16

HUGO BRELING

GERMAN

Contemporary

32.00

SCOUTS

James Rice Jr

Two men-at-arms, in early seventeenth century clothes, are taking a surreptitious look at the enemy's position. One of them is mounted on a gray charger, and holds his companion's steed by the bridle. The latter has discarded his broad-brimmed hat and is climbing a nearby tree to obtain a better view. The trees and bushes are almost bare of leaves, and the sky is heavily overcast, indicating the near approach of winter.

Signed on the left, H. BRELING.

Height, 7 inches; width, 5½ inches.

No. 17

THEODORE SCHMIDT

GERMAN

Contemporary

20. 00

Mrs. E. G. Warner

CHILDHOOD PLEASURES

A SMALL child, with her curly hair confined beneath a red cap, is kneeling on a bundle in a hand truck. Her sister, a year or two older, is seated on an upturned basket facing her, and with a spoon is giving her a taste of some dainty contained in an earthen jar on her knee. Two geese are hastily approaching to get their share of the feast.

Signed on the upper right, THEODORE SCHMIDT.

Height, 8 inches; width, 6 inches.

No. 18

VINCENT DE VOS

32.50

BELGIAN

TRAINED DOGS RESTING

H. D. G. Rohlfes

A GROUP of three canine performers, a poodle, a black-and-tan and a nondescript mongrel, are taking their ease after the performance. A large horn, clumsy dice cubes and some stands, which evidently form part of their stock in trade, lie scattered about among the straw, while the expectant look in the dogs' eyes indicate that the large bowl in the background should soon be filled with the reward of their exertions.

Signed on back: JE CERTIFIE AVOIR PEINT LE TABLEAU CI CONTRE
INTITULÉ "LES CHIENS SAVANTS EN REPOS."—COURTRAI, 26/6/74.
VT DE Vos.

Height, 6 inches; length, 9 inches.

No. 19

20.00

UNKNOWN

COOK AND MAID

J. O. Mc Dermott

A WHITE-COATED chef, with a long white cap on his head, has been cleaning a pair of speckled trout, which lie on the board before him, in company with a fine duck. He stops a moment to chuck the chin of a servant maid.

Height, 7½ inches; width, 6 inches.

No. 20

10.⁰⁰ G. G. CHARDIN

FRENCH

LANDSCAPE

H. W. G. Rohlfes Jr.

A NARROW stream runs between tree-grown banks to join a larger stream in the middle distance, upon the bosom of which floats a flat-bottomed boat. The view extends beyond the water over a sunny meadow to a quiet village nestling among great trees. The warm summer sky is covered with fleecy cirri reddened by the glow of approaching sunset.

Signed on the left, G. G. CHARDIN.

Height, $6\frac{1}{2}$ inches; length, $9\frac{1}{4}$ inches.

No. 21

7.⁰⁰ UNKNOWN

A PASSING SHOWER

Mrs. K. Somers

THE keep of a ruined castle stands beside the still waters of a small lake. A sharp squall of rain is sweeping over the landscape, shrouding the distant hills in mist.

Height, 7 inches; length, 9 inches.

No. 22

25.⁰⁰

UNKNOWN

STUDIES OF HEADS

H. W. G. Rohlfsg.

CONSISTING of four studies of the head of an old man of patriarchal appearance with gray hair and long, flowing beard.

Each panel: Height, $9\frac{3}{4}$ inches; width, 7 inches.

No. 23

SOPHIE HOUSSANT

RETURNING HOME

12.⁵⁰

Painted on Glass

Mrs. Rogers

ALONG a country road beside a quiet stream a peasant is leading his donkey, accompanied by a goat, cow and sheep. Other figures, standing and seated, appear in the distance. A fine tree on a grassy slope is seen to the left, while in the background a large gaunt-looking building stands beneath a rugged craggy mountain. The whole scene is lit with the warm light of approaching sunset.

Signed on the right, SOPHIE HOUSSANT.

Height, 7 inches; length, $9\frac{1}{2}$ inches.

No. 24

THEODORE STRASBERGER

GERMAN

12.50
FRENCH ARTILLERY

Mrs. Rogers

A TEAM of four heavy horses is pulling a field-piece, the limber of which can just be seen on the left of the picture, over a rough field. The artillerymen wear the blue tunics and tall shakoes typical of the French army towards the middle of the nineteenth century.

Height, 7 inches; length, 10½ inches.

No. 25

A. H. WYANT, N.A.

135.00 AMERICAN: 1836—1892

BABE IN THE IVY

Alex Morton

THE picture of a fair-haired infant asleep in a bower formed of a dense mass of ivy. She is clad in a white dress with short sleeves, and is surrounded with a species of nimbus, apparently proceeding from her golden hair.

Signed on the right, A. H. WYANT, '70.

Height, 10 inches; width, 8 inches.

No. 26

73.⁰⁰ PAUL DÉSIRÉ TROUILLEBERT
FRENCH: 1829—1900

SUNSHINE

Mrs. E. G. Warner

THE picture shows a clump of trees, for the most part silver birch, surmounting a rounded grassy knoll, up which a young peasant woman in white chemise and blue skirt is carrying a bundle. Beyond the shoulder of the hill the landscape stretches, blue in the distance, till it meets the horizon. The sky is covered with light cloud strata, through which patches of blue appear near the zenith.

Signed on the right, TROUILLEBERT.

Height, 8½ inches; length, 10½ inches.

No. 27

WOUTERNS VERSCHUUR

57.⁰⁰ DUTCH: 1821—1874

APPROACHING STORM

H. W. G. Rohlfes Jr.
BESIDE a sluggish stream, spanned in the distance by a wooden bridge, stand a group of horses with rough manes and tails, accompanied by a solitary goat. With heads hanging down, they stand facing a sharp storm of rain and wind, which has covered the sky with heavy clouds and blotted out the landscape under a blanket of driving mist.

Signed on the right, W. VERSCHUUR.

Height, 8½ inches; length, 11½ inches.

No. 28

A. H. WYANT, N.A.

115.00 AMERICAN: 1836-1892

SANDY BEACH

Holland Art Galleries

DRAWN just above high-water mark on a sandy beach which shelves sharply to the water lie a fishing boat, with its sails raised to dry in the breeze, and a little dinghy. Just beyond a man lies at his ease on the sand, and farther still are two more boats moored to a stake. The sea is calm and peaceful, showing the silvery reflection of a sun hidden behind a thin luminous mass of clouds.

Signed on the right, A. H. WYANT, 1873.

Height, 6 inches; length, 14 inches.

No. 29

UNKNOWN

25.00

ITALIAN LANDSCAPE

H. W. G. Rohlfes Jr.

A PLACID river winds between deep wooded banks and disappears round a bend in the middle distance. On a sandy road which runs close by are groups of picturesque peasants chatting or proceeding homeward. The keep of an ancient castle is a prominent feature of the landscape, which shows a pleasantly wooded plain stretching to the horizon, where a lofty range of mountains stands in bold outline against the warm glow of the setting sun.

Height, 9½ inches; length, 13½ inches.

No. 30

RICHARD NORRIS BROOKE

47.50

AMERICAN: 1847

Jamies Rice Jr.

A DEEP-RUTTED country road runs from the foreground of the picture till it disappears round a bend in the middle distance. On its right some red-walled cottages with thatched roofs stand behind a hedge, while on the left more houses are seen beyond a pasture and a field of young corn. A fine elm stands in bold relief against a sky which is covered with heavy clouds.

Signed on the left, R. N. B.

Height, 9½ inches; length, 13½ inches.

No. 31

10.00

UNKNOWN

Mrs. Rogers

BOY PLAYING ON A JEWS-HARP

THE half-length picture of a boy with fair hair, who is busily engaged in twanging a jews-harp, which he holds in his mouth with his left hand. He wears a three-cornered hat and a linen shirt, over which is a long green coat with large brass buttons.

Height, 10 inches; width, 8¾ inches.

No. 32

GIULIO ROMANO

20. ~

EARLY ITALIAN

Contemporary

H. D. G. Rohlf Jr.

MADONNA AND CHILD

THE Virgin is shown full face, the head leaning slightly to the right and eyes cast down. Her hair, which is unbound and falls over her shoulders, is covered by a film of lace. Round her shoulders she wears a mantle of red cloth over a tight-fitting dress of dark green. The Child is seated in her arms, his face turned towards the spectator, while he raises one hand to the cross which hangs round his mother's neck.

Height, 11 inches; width, 9 inches.

No. 33

N. SIEGERT

GERMAN

2-7-00
A WELCOME DRINK

H. A. Eleberg

By the oak door of an ancient monastery stands a young monk, clad in the black and white robes of his order and holding in his hand an earthenware pitcher. He gazes with a benign expression on a little barefooted peasant girl and her brother, who have been out collecting firewood and have stopped at the monastery door for a drink of milk, which the little girl is eagerly enjoying, while the boy munches at a crust of bread, which constitutes the remainder of the meal.

Signed on the right, N. SIEGERT.

Height, 12 inches; width, 9½ inches.

No. 34

A. C. HOWLAND, N.A.

AMERICAN: 1838

THE TROUT BROOK

H. H. G. Rohlf. Jr.

A YOUNG country lad is seated, fishing, on an old rail fence spanning a swift stream, which at this point makes a sharp bend and forms a deepish pool above some rocks. Behind stand two fair-sized trees, on the outskirts of a dark wood, bordering on a smiling meadow across which a field path leads to some buildings in the distance. The scene is strongly lit from a cloudy sky.

Signed on the left, A. C. HOWLAND.

Height, 12 inches; width, 10 inches.

No. 35

KARL PIERRE DAUBIGNY

FRENCH: 1846—1886

WASH DAY

75.00

R. C. + N. M. Rose

A LARGE wherry has drawn up to the bank of a sheltered stretch of water, and is being moored by a man in a flat-bottomed boat. In the foreground kneel two figures busily engaged in washing clothes in the stream. From the water's edge stretches a green pasture, in which are two large trees, and in the background a long range of low wooded hills stretches across the picture. The sky is covered with a heavy bank of clouds, which appears to presage rain.

Signed on the left, KARL DAUBIGNY.

Height, 8½ inches; length, 17 inches.

No. 36

45.00

A. AUERAY

H. D. G. Rohlfes Jr.

BABES IN THE WOOD

A LITTLE girl some three or four years old, in a red cap, lilac pinafore and stout-soled shoes, is seated on the ground in the shade of a dense thicket, crying lustily, with her fingers in her eyes. Her little brother, a year or so older, is trying to comfort her, the while he looks apprehensively around as if he himself were somewhat scared by their plight.

Height, 10½ inches; length, 13½ inches.

No. 37

220.00

J. H. L. DE HAAS

DUTCH: 1830

H. D. G. Rohlfes Jr.

COWS

IN the near foreground, in full sunlight, stand two cows, one gazing straight at the spectator, the other with lowered head cropping the sparse vegetation which is afforded by the sand dunes upon which they are pastured. In the distance is a third cow, and their guardian, a woman, stands leaning on her staff, while she gazes at a white sail far out at sea. A few light strata of clouds float in the blue summer sky.

Signed on the left, DE HAAS.

Height, 14½ inches; width, 10½ inches.

No. 38

G. DA POZZA

ITALIAN

Contemporary

50.00

H. A. Elsberg

A LOVE SCENE

A BUXOM young woman, who has been displaying her stock of earthenware in the shadow of a dark archway, is leaning against the wall listening coyly to the advances made by her lover, who stands close beside her, his arm round her shoulders. She wears the ordinary dress of the better class of Italian peasants, while he cuts a fine figure with a white linen shirt open at the neck, green velvet waistcoat, red sash, knee breeches and broad-brimmed hat.

Signed on the left, G. DA POZZA.

Height, 15½ inches; width, 11 inches.

No. 39

JAMES D. SMILLIE, N.A.

60.00

AMERICAN: 1833—

Erving McKesson

EVENING AMONG THE HIGH SIERRAS

THE scene depicted is a snow-fed stream leaping down a gorge in the mountains, over ledges and down precipices. In the distance the last level rays of the sunset cast a ruddy glow on the higher peaks, while dark shadows lie on the snow-clad ravines and valleys below.

Signed on the lower right, J. SMILLIE.

Height, 15 inches; width, 12 inches.

39 A

Jules Klupe

20.00-

F. H. Kaldenberg

No. 40

CAMILLE MAGNUS

FRENCH

Contemporary

45.00

Mrs. H. Somers

THE FOREST: FONTAINEBLEAU

ON either side of a small clearing in the forest grow great beech trees, their thick branches almost concealing the sky. In the foreground is a small pool, its waters reflecting the blue of the heavens, and on the path which leads through the clearing an old peasant woman stands. The sunlight falls in broad splashes on the trunks of the nearby trees and strongly illumines the foliage of those in the background, accentuating the mysterious depths of the darkness beyond.

Signed on the left, CAMILLE MAGNUS.

Height, 12 inches; length, 16 inches.

No. 41

E. CHAIGNEAU

FRENCH

Mrs. Rogers

52 50
A CHAT BY THE WAY

A BLUE-SMOCKED shepherd and his dog have been driving his flock beside a field of young corn, and he has stopped to speak with a young woman driving a donkey cart. The sheep, in a compact bunch, are busy feeding, while the dog sits on his haunches watching them closely. In the corn-field can be seen the scarlet heads of a few poppies in strong relief against the tender green. On the left a furze-covered common extends to a few trees on the sky line, while on the right are seen the cottages and school-house of a pleasant village. The sky is a deep blue, with a few dense cumuli floating above the distant horizon.

Signed on the left, E. CHAIGNEAU

Height, 11 inches; length, 17½ inches.

No. 42

A. H. WYANT, N.A.

AMERICAN: 1836—1892

✓ 720.00
A MOUNTAIN LAKE

Louis A. Lehman
OVER a rough boulder-strewn patch of ground, between two clumps of trees, is seen the mirror-like surface of a small lake, reflecting in its depths both the blue of the sky and the verdure-clad slopes of the mountain beyond, which can be only dimly seen through a thin film of mist, and which melts away into a mysterious distance as it reaches the clouds.

Signed on the left, A. H. WYANT.

Height, 16½ inches; width, 13½ inches.

No. 43

JOHN FREDERICK KENSETT, N.A.

AMERICAN: 1818—1872

55.00
A STILL POOL

Mrs. Rogers
A SWIFT-RUNNING stream, spanned in the distance by a rustic bridge, descends a ledge of rock and suddenly widens into a deep, quiet pool, giving a mirror-like effect in the deep shade of the thick growth of trees which surround it, and which almost obscure the sky save for a patch of blue near the zenith.

Height, 16 inches; width, 14 inches.

No. 44

GEORGE BURELL WILLCOCK

75.00 ENGLISH: 1811—1852

THE WOODLAND COTTAGE

H. W. G. Rohlf Jr.

IN a thick clump of ancient trees can be seen a red-roofed, white-walled cottage, enclosed by a fence of split oak palings. In the dust of the road outside are playing some children and a dog, and half way up a steep hill a man is resting his horse, which crops the herbage by the roadside. Between the trees is a glimpse of fields and cottages, with the road winding away in the distance. The picture is strongly lighted from a sky which is covered with a thin stratum of cloud.

Height, 13 inches; length, 17 inches.

No. 45

WORDSWORTH A. THOMPSON, N.A.

AMERICAN: 1840—1896

THE VILLAGE OF EAST HAMPTON,

65.00

LONG ISLAND
Otto Sordau Esr.

THE scene depicts a typical Long Island landscape, green and smiling under a summer sun. In the foreground an elderly farmer, who is bringing his flour from the mill on a barrow, stops to chat with a young woman who is carrying her baby on her arm. A small urchin and a little girl are interested listeners. The wind-mill itself is a prominent object of the composition, and stands on the edge of a little plateau overlooking the surrounding country. To the right the view extends over a field in which several head of cattle are browsing, to some buildings and a wide stretch of landscape reaching to the horizon. The sky, in which float masses of white cloud, is a bright summer blue.

Signed on the left, WORDSWORTH THOMPSON, '74.

Height, 13½ inches; length, 18 inches.

No. 46

GEORGE C. LAMBDIN

25 "

AMERICAN: 1830—

Mrs. Rogers

A LILY POND IN NEW JERSEY

A FEW broad-leaved lily plants float on the water, their white blossoms forming a strong contrast to the background formed by the dark, still depths of the pond and the rushes round its edge.

Signed on the right, GEO. C. LAMBDIN.

Height, 19 inches; width, 15¼ inches.

No. 47

AFTER PETER PAUL RUBENS

100 "

DESCENT FROM THE CROSS

L. N. Kaldenberg

THE shoulders of the Saviour are supported by an elderly man, presumably Joseph of Arimathea, while a younger man holds the legs. A woman kneels in the foreground, and beyond stand other wailing women, while a young man lights the scene with a huge candle. The background shows a dark mass of rock and a tree silhouetted against a dark blue sky.

Height, 20 inches; width, 13 inches.

No. 48

E. WOOD PERRY, N.A.

60.00
AMERICAN: 1831—

ANNE HATHAWAY

H. D. G. Rohlfes J.

THE picture shows the interior of the living room of Anne Hathaway's cottage at Stratford-on-Avon, with the oak settle before the wide fireplace, the quaint andirons and the jack for cooking meat, the candlesticks and other domestic utensils on the lofty mantel-piece, the tiled floor and the low, dark ceiling. Anne is standing by the table in an attitude of anxious expectancy, as if she heard the Bard's footstep on the threshold. She is clad in a crimson dress with puffed sleeves, over which is a dark apron. On her head she wears a close-fitting cap, and her dark hair hangs in a long plait down her back.

Height, 15 inches; length, 21 inches.

No. 49

FRANCES HUNT THROOP

AMERICAN

Contemporary

35.00

FLOWERS

Mrs. Rogers

ON a table covered with a deep yellow cloth lies a great mass of orange and yellow chrysanthemums; while some are standing in a glass bowl close by. Strong light from the upper left makes vivid contrasts of light and shade. The background is a graded tone of yellow.

Signed on the upper right, FRANCES HUNT THROOP.

Height, 17 inches; length, 21 inches.

No. 50

P. H. RICCA

ITALIAN

52.00

A GAME OF CARDS

Otto Gerdau

SEATED at a table in what is evidently a wine vault, two old cronies are busily engaged in playing cards. One of them is a visitor, for his hat lies on a stool close by, while the elder of the two, with a grizzled chin and scarlet cap, is apparently the guardian of the great casks, which are dimly seen through a wide archway. A straw-covered flask and glass of wine stand on the table, while other bottles are hung in the archway or stand on shelves round the walls.

Height, 19½ inches; length, 23½ inches.

No. 51

RICHARD NORRIS BROOKE

AMERICAN: 1847

50.00
HOMEWARD BOUND

H. D. G. Rohlfes Jr.
Pastel

A BLUE-SMOCKED shepherd stands, his crook under his arm, watching his flock of sheep slowly wend their way into the shed which is to shelter them during the night. A stack of straw half demolished stands close by, its covering raised on five sturdy pillars. A brilliant sunset casts a warm glow over the scene, accentuating the gloom of a thick clump of trees to the right of the picture.

Signed on the lower left, R. N. BROOKE.

Height, 22 inches; length, 28 inches.

No. 52

40.00
UNKNOWN

A LONELY COTTAGE

R. C. + N. M. Love
THE scene depicts a solitary stone-walled, straw-thatched cottage on the banks of a smooth-flowing river. A flock of goats are feeding on the sparse vegetation which grows between the masses of rock which cover the ground. Beyond the river the ground rises into forbidding-looking mountains stretching as far as the eye can reach.

Height, 18 inches; length, 31 inches.

No. 53

SIR PETER LELY

ENGLISH: 1617—1680

525.00
L. A. Lomthuer

THE DUCHESS OF CLEVELAND

THE head and shoulders of the famous beauty, who is depicted in a dress of brown silk cut low and strapped over the shoulders with pearl clasps, beneath which is worn a white chemisette. Around her neck is a string of large pearls, and in her ears are pearl drops, while her dark hair, which is brushed off the forehead and forms large masses on the back of her head, is also interwoven with ropes of pearls. The figure is strongly lighted from the upper right, the background being a graded tone of brown lightening behind the face.

Height, 29 inches; width, 23 inches.

No. 54

SIR THOMAS LAWRENCE, R.A.

1025...

ENGLISH: 1769—1830

1025... PORTRAIT OF MRS. SIDDONS

L. A. Lanther

A HALF-LENGTH portrait of the famous actress, shown in full face, the eyes looking straight at the spectator. She is simply clad in a plain white dress, open at the neck to disclose a gold chain, and confined beneath the bust by a girdle of light blue ribbon. Over her shoulders she wears a cloak of black turned back and lined with pink silk. Her hair is bound in several folds of tulle, between which stray ringlets peep out, and a band of the same material passes beneath her chin. Replica of the portrait in the National Gallery, London.

Height, 29 inches; width, 24 inches.

No. 55

UNKNOWN

THE VINTAGE

2750

Thomas Foster
Decorative Panel

YOUNG Bacchus is mounted on a lioness, which two of his companions are leading by garlands of vine leaves. He is raising aloft a cup of wine, spilling the contents as he does so. Two other satellites are busily engaged, one in plucking grapes, the other in carrying them in a basket to the wine vats.

Height, 12 inches; length, 42 inches.

No. 56

UNKNOWN

HUSBANDRY

27.00

Pendant to the Preceding

Thomas Foster

ON a sunny plain a group of cupid-like figures are busily employed in the pursuit of husbandry. One is ploughing with a team of oxen, another sowing, while two more reap the crop and gather it into sheaves.

Height, 12 inches; length, 42 inches.

No. 57

H. GIRARD

FRENCH

Contemporary

130.00

Mrs. Selfridge

AUTUMN SUNSET

A SWAMPY piece of ground, the pools of which glow red in the rays of the setting sun, occupies the foreground and stretches as far as a tangled mass of underbrush, near which stands an old woman in a blue dress and white cap. Beyond lies another field, bounded by a hedge, and farther yet are the buildings and church spire of a small village, which lies at the foot of a low bare hill which slopes gently upward on the left. The trees are almost denuded of leaves and their bare branches stand out boldly against a sky in which the glow of the sunset still lingers.

Signed on the right, H. GIRARD, '87.

Height, 25 inches; length, 36 inches.

The following described painting by the late

FREDERIC E. CHURCH, N.A.

*is to be sold without restriction by order of Messrs. Coudert
Brothers, Attorneys.*

No. 58

FREDERIC E. CHURCH, N.A.

AMERICAN: 1826-1900

307.00
W. M. Van Norden
FALLS OF TORQUEMADA, MEXICO

THE picture represents a wall of rock facing the spectator, almost semicircular in shape, the sides descending sheer and straight to a tumbled mass of rock at the bottom. Through a deep cleft in the centre of this rock-wall pours a stream of water which leaps in a cataract down the face of the cliff, and pursues its way at the bottom as a torrent, foaming among the rocks which obstruct its passage. The cloud of mist and spume raised by its abrupt descent floats across the gorge and slowly ascends to the upper air, partly concealing the luxuriant vegetation which clothes the summits of the cliffs. Among the rocks in the foreground grow a number of trees, and on the left a mass of ferns and scarlet flowers, and a gay-colored parrot lends a semi-tropical note to the scene.

Signed on rock to left, F. E. CHURCH, 1854.

Height, 59½ inches; width, 48 inches.

NOTICE

*The following described eighteen pictures by
the late*

ALBERT BIERSTADT, N.A.

*are to be sold without restriction by order of the
executrices of the late Edward Bierstadt.*

ALBERT BIERSTADT was born at Solingen, near Düsseldorf, Germany, January 7, 1830; was brought by his parents, in 1832, to New Bedford, Mass., where he received his education in the public schools. In his youth he developed a marked taste for art, and was influenced in his choice of the profession by the example and success of his cousin Hasenclever, the German artist. In 1853 he went to Düsseldorf, where he studied three years under Lessing, and profited by criticisms of Leutze and Achenbach.

This was followed by a year of study in Italy.

Returning to the United States in 1857, he made tours in the West and in the Rocky Mountains, where he gathered material for a long series of paintings of American scenery, thus becoming the pioneer in this direction. In subsequent visits to Europe he collected material for Alpine and Italian subjects.

He was elected to the National Academy in 1860. In 1867 he was commissioned by Congress to paint two pictures, "The Discovery of the Hudson by Hendrik Hudson" and "The Settlement of California."

He received medals in Austria, Germany, Bavaria and Belgium. He was decorated in 1867 by the French Emperor with the Cross of the Legion of Honor; in 1869 and 1872 by the Czar of Russia with two degrees of the Order of St. Stanislaus, and in 1886 the Imperial Order of the Medjidi was conferred on him by the Sultan of Turkey. He died in New York, February 16, 1902. His

masterpiece, "The Rocky Mountains," also known as "Lander's Peak," was finished in 1863, and was the result of a visit to the West with General Lander on a Government exploring expedition. It was first shown to the public at the Great Fair of the Sanitary Commission in the city of New York in 1863.

Subsequently it was exhibited in Boston, Washington and other cities in the East. It was purchased by James McHenry, and was taken by him to London in 1865, where it remained in his collection until his death. In 1898 it was brought back to this country, and is now in the possession of the Metropolitan Museum of Art, New York City. The picture was engraved by James D. Smillie.

Other well-known pictures by Mr. Bierstadt are: "A View on the Kern River, California"; "Sunset—Sierra Nevada Mountains," both in the Gallery of the Hermitage in St. Petersburg; "The Old Faithful" (the Geyser in the Yellowstone Park), in the palace of the Sultan on the Bosphorus; "The Great Trees of California," in the Imperial Palace at Berlin; "A Mountain Lake," in the Corcoran Gallery, Washington; "Laramie Peak," in the Academy of Fine Arts, Buffalo; "Mount Whitney," Minneapolis Museum; "Domes of the Yosemite," in the State Gallery of Vermont.

No. 59

230
VIEW ON PASSAIC RIVER, NEAR SUMMIT, N. J.

Otto Soderman Co.

THE scene shows a still day in early autumn. The broad stream has not a ripple on its glassy surface, save where in the foreground a boat with three occupants is being rowed towards the bank, and in its still depths is mirrored the brilliant foliage of the trees which clothe either bank. The river stretches from the left foreground to the far distance, where it vanishes among the trees. The sky is a hazy blue, in which float a number of light clouds.

Signed on the right, A BIERSTADT.

Height, 14 inches; length, 19 inches.

53.00

No. 60

INTERIOR OF A LIBRARY

Mrs H. Busch

IN a straight-backed arm-chair near a window is seated a middle-aged lady in a plain blue gown, a book upon her knees, but her gaze directed towards the far end of the room. In another arm-chair sits a small boy deep in a large book. On the parquet floor is a fine rug; the window and alcove are hung with rich curtains, while a hanging lamp and a glimpse of a piece of statuary indicate the taste of the owner. Through the window can be seen a mass of brilliant flowers against a green background, all in a blaze of sunlight.

Signed on the left, ABIERSTADT.

Height, 19 inches; width, 14 inches.

No. 61

SUNSET ON JUNGFRAU

A. Pagenstecher

THE view extends over a grassy meadow in which are a man and some children working and playing. Great trees grow on either side, their branches meeting at the top to form a natural frame, through which can be seen a vista of meadow land and tree-clad foothills, and beyond them the majestic bulk of Jungfrau. The light has already left the lower slopes, which gradually assume a cold purple tint, but the last rays still fall upon the topmost peaks, suffusing them with a warm, ruddy glow in sharp contrast with the lower snow fields and the darkness of the valleys.

Signed on the right, ABIERSTADT.

Height, 18 inches; length, 27 inches.

170.00

No. 62

MONT BLANC: SUNRISE

L. D. G. Rohlfes Jr.

FROM a grassy meadow in the deep shadow of three or four fine trees the view extends across the lake, on the bosom of whose waters a few sail are already astir, to the well-wooded banks beyond. In the distance, dominating everything, is the mass of Mont Blanc, lofty and majestic, the level rays of the early sun upon its snow-clad sides making contrasts of rosy pink and deep patches of shadow. The sky is almost cloudless, save for a few light cirri, and the horizon is aglow with the sun, which is as yet hidden by the bulk of the mountain.

Signed on the left, A BIERSTADT.

Height, 18½ inches; length, 27½ inches.

No. 63

200.00

MÖNCH AND JUNGFRAU

THE needle-like peak of Mönch soars above the dense cloud which enshrouds its lower portion, and stands boldly out against the blue sky. To the right, the more massive bulk of Jungfrau looms darkly through the mist, which, revealing one huge buttress, conceals the rest from view in an impenetrable cloud. In the foreground on the right a small patch of green and a few trees indicate the site from which the picture was painted.

Signed on the right, A BIERSTADT.

Height, 21½ inches; length, 28½ inches.

Syndicate Trading Co.

No. 64

H. W. G. Rohlfes Jr.

205.00
DISTANT VIEW OF MÖNCH, BERNESE ALPS

THE foreground of the picture shows a grassy hillside sloping sharply upwards to the right. Great boulders lie here and there, notably an enormous rock on the extreme left, and trees, chiefly pines, grow in luxuriant profusion. In the background, rising above a dense cloud which shrouds its lower slopes, is the lofty peak of Mönch, cold and blue against the summer blue of the sky. A few light clouds float high in the air, and the rays of an afternoon sun cast long shadows down the hillside.

Signed on the right, A BIERSTADT.

Height, 28 inches; width, 21 inches.

No. 65

525.00
SUNSET NEAR PLATTE RIVER

IN the crimson and gold of departing day a small herd of bison, a remnant of the mighty droves which once roved the plains, is approaching a shallow pool in the foreground of the picture for the evening drink. Shoulder deep in the luxuriant vegetation, they come in a long line to where the old bull, the leader of the herd, is already enjoying his fill of the cool waters. Upon the right is a dense clump of tall trees, elms for the most part, which extends back as far as the eye can reach, and in the mist of sunset a few detached trees can be seen upon the horizon.

Signed on the left, A BIERSTADT.

Height, 39 inches; width, 27½ inches.

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New Bedford
Mass.

No. 66

210. ^{rs}

SARATOGA: AUTUMN

Otto Gerdau Es.

THE scene shows a number of black belted Dutch cattle grazing upon a grassy plateau on which grow several fine and well-shaped trees, which are clad in the crimson and russet of their autumn foliage. To the left the ground dips sharply, and then rises again in a gentle slope crowned with trees, among which are two white houses. Beyond, the ground rises and falls sharply, and, seen blue through the distance, finally becomes a range of lofty hills. The scene is strongly lit by a late afternoon sun, and the sky is a deep blue, in which float a few fleecy clouds.

Signed on the right, ABERSTADT.

Height, 29½ inches; length, 43 inches.

No. 67

408. ^{rs}

THE MATTERHORN

Harry Mayer

IN the foreground a foaming mountain torrent dashes down its bed, deep cut in the rocks between banks which are clad with verdure of an almost mossy green. Its course carries it past ledges of rock, gnarled and riven trees, and clumps of lofty pine till it reaches the depths of the valley, which can be seen dimly below. Beyond the valley is a view of the Matterhorn, the lower slopes of which lie in shadow, swathed on the left in a light haze, while far above towers its peculiar pyramidal peak, sharply outlined against a blue sky in which a few light cirri float near the zenith.

Signed on the left, ABERSTADT.

Height, 39 inches; width, 27½ inches.

No. 68

320.00

N. P. Read

LAKE LUCERNE AFTER A STORM

THE view shows the waters of the lake and a glimpse of the opposite shore after one of the severe and sudden storms to which it is peculiarly liable. The sky is covered by a dense storm cloud which shrouds the mountains and hills from view, and is unrelieved save for a single patch of blue at the zenith, whence a shaft of sunlight strikes the water, forming a patch of bright green on which rests the foot of a brilliant rainbow.

Height, 30 inches; length, 43 inches.

No. 69

410.00

H. D. & Rohlfs Jr.

THE YOSEMITE VALLEY

IN the foreground of the picture is a small patch of rocky ground, which stretches, tree covered, to the water's edge. The river, broad and full, pursues its way, narrowing here and there, until lost in a distant haze. On either side the stupendous masses of the cliffs rise sheer almost from the water's edge; on the right their summits are veiled in a heavy mass of cloud, while on the left they stand outlined against the sky, gradually losing their distinctness as distance interposes a light haze between them and the spectator. The warm glow of a late sun is upon the scene, deepening the pink of the cliffs and casting long shadows upon the patch of grass in the foreground.

Signed on the right, ABIERSTADT.

Height, 37½ inches; length, 59½ inches.

No. 70

THE JUNGFRAU AND LAUTERBRUNNEN VALLEY

7/10.00

D. P. Read

THE view leads down the valley, a mere cleft between the mountains, to the tremendous mass of Jungfrau, climbing peak upon peak to its curious dome-shaped summit. On the left the mountain side forms a pleasant little plateau, grass covered and with a number of pine trees growing upon it. On the right the mountain leaps upward in a sheer precipice several hundred feet high, down which pours the famous Staubbach Falls, joining the slender streamlet which runs at the bottom of the valley. At the foot of the falls are the buildings of a small village, and on the plateau to the left a few cowsheds and other farm buildings. The sky is a deep blue, in which float a few wisps of mist which have been driven off the mountain tops.

Signed on the left, ABIERSTADT.

Height, 38 inches; length, 60 inches.

No. 71

H. H. G. Rohlfes Jr.

290.00

THE GOLDEN GATE, CALIFORNIA

IN the foreground is a strip of sand, with some rocks on the left, on which play a number of sea-lions. The sea is breaking in great rollers along the foot of the high pink cliffs on the right, flinging aloft a dense cloud of spray which almost veils the entrance to the harbor, through which several ships are sailing. Beyond the entrance the cliffs begin again, crowned with a lighthouse, and extend as far as the eye can reach. A heavy squall has swept over the scene, and for the most part the sky is dark and lowering, but a brilliant shaft of sunlight falls on the centre of the picture and the arch of a fine rainbow bridges it from side to side.

Signed on the right, ABIERSTADT, 1898.

Height, 38 inches; length, 61 inches.

No. 72

Jose L. Eddy

430.00

THE DESTRUCTION OF POMPEII

THE dark surface of the bay is covered with vessels, galleys, triremes and small boats, crowded with fugitives striving to escape from the destruction which is overwhelming their cities. In the background the burning mass of Vesuvius, rolling her fiery lava down to the water's edge through a score of paths, casts a lurid glow upon the still waters, and a thick pall of reeking smoke, blood-red in the glare of the eruption, drifts across the sky, obscuring the calm face of the full moon.

Signed on the left, ABIERSTADT, 1899. August 24, '99 (retouched).

Height, 38 inches; width, 61 inches.

557.2

MOUNT TACOMA

N. P. Read

THE picture is painted from a point on the side of a hill which is clad with luxuriant trees, a group of noble pines upon the verge of a rocky promontory being especially noticeable. From this point is obtained a bird's-eye view of a rich alluvial valley, through which a fair-sized river, upon whose surface float two large Indian canoes, winds a tortuous course. Upon the right the ground swells into a low hill covered with a thick growth of pine, while the rest of the valley is pleasantly wooded. Beyond the valley rise the foothills of an extensive range of mountains, and then the eye is arrested by the stupendous snow-clad bulk of Tacoma, as it rears its striking pyramid against the blue sky, its isolation giving to it a peculiar sense of grandeur and adding to its magnitude. The snow fields, on one side pink in the glow of the afternoon sun, on the other cold and blue in deep shadow, give a grateful effect of coolness, in direct contrast to the valley, which appears to be parched and dry after a burning summer.

Signed on the left, ALBERT BIERSTADT.

Height, 4 feet 6 inches; length, 7 feet.

No. 74

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New Bedford
Mass

1100.00
ROCKY MOUNTAINS: THE SELKIRK
RANGE NEAR THE CANADIAN BORDER

THE foreground of the composition is occupied by a mountain stream into which a large tree has fallen. It winds its way between the hill sides, which are in places covered with boulders, in places clothed with dense forests. On the left swells up a rounded hill, huge in bulk, but in reality nothing more than an outlying buttress of the great mountain which appears behind it, its snow-clad peak dominating the picture, across which the mass of its lower slopes and precipices extends. On the right it is swathed in a dense bank of cloud, and feathery wisps of mist are floating gently down the valley.

Signed on the right, ALBERT BIERSTADT.

Height, 7 feet 1 inch; width, 5 feet.

LAST OF THE BUFFALO

W. P. Read

THIS picture represents vividly an episode in the ruthless extermination of the American bison. Before the spectator lies a valley, a mile or two wide, through which winds a narrow river, and which is so surrounded by hills as to form a natural amphitheatre. In the distance can be seen the snow-clad peaks of a lofty range of mountains. The floor of this valley and the slope in the foreground leading to it are covered with a dense mass of bison and a few head of deer slowly moving across the scene. A number of them have forded the river, while others are standing in the water, drinking and wallowing. On the right a band of Indians are stampeding a part of the herd, and have commenced an indiscriminate slaughter. In the foreground one of their number, mounted on a white horse, has sustained the charge of a fierce old bull, in whose side several arrows have been deeply planted, and whose suffused eye and bloodstained nostril indicate his extremity. The horse rears wildly under the shock, while his rider endeavors to plant a fatal thrust with his spear. Scattered around lie many of the great animals, dead and dying, although a motionless Indian, his head pillowed on the flank of his dead horse, indicates that the destroyers have not come off scathless.

Signed on the right, ALBERT BIERSTADT.

Height, 6 feet; length, 10 feet.

557.10

No. 76

H. Heinrichberg

THE GIANT TREES OF CALIFORNIA

THE scene shows a small clearing in a forest of the giant red-wood trees of California. Prominent in the foreground is one of immense height, a veritable patriarch of the forest, his trunk flecked with broad patches of sunlight, with branches broken and riven by the storms of centuries. At the foot stands a man, affording by comparison an excellent idea of the size of the trees, while his companion is engaged in unsaddling his horse a few yards away. The view leads down an avenue in the forest, showing more of the giants, interspersed with smaller trees, all bathed in strong sunlight from a clear blue sky.

Signed on the left, A BIERSTADT.

Height, 9 feet; width, 5 feet.

SECOND EVENING'S SALE

THURSDAY, JANUARY 23^d, 1908

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8 O'CLOCK

ENGRAVINGS, ETCHINGS, DRAW- INGS, WATER COLORS

BARTOLOZZI, FRANCESCO

Born at Florence, 1727. Died at Lisbon, 1815. In 1769, upon the foundation of the Royal Academy, Bartolozzi was nominated one of the original members. Though he did not originate the stipple manner of engraving, he carried the technical fineness of the art to a perfection surpassing any subsequent work.

5-00 77—L'INNOCENCE SE RÉFUGIANT DANS LES BRAS DE LA
JUSTICE

After the painting by Madame Vigée Le Brun. Stipple engraving, printed in red.

H. J. Freund

10.00 78—THE DAUGHTERS OF GUERCINO IN THE DRESS OF
THE COUNTRY NEAR BOLOGNA

After the drawing by Guercino. Stipple engraving, printed in red.

Anna R. Spring

79—YOUNG WOMAN WITH A CHALICE

Mr. Stedman

3. 10 After the drawing by Cipriani. Stipple engraving,
printed in red.

80—TITLE FOR CIPRIANI'S "RUDIMENTS OF DRAWING"

H. J. Friend

After Cipriani. Stipple engraving, printed in red.

5. 10 81—A ST. GILES BEAUTY

After the painting by J. H. Benwell. Stipple en-
graving, printed in red.

82—A ST. JAMES BEAUTY

Wm. C. Apple

2. 10 After the painting by J. H. Benwell. Stipple en-
graving, printed in red.

83—CUPIDS PLAYING WITH A VASE

Mrs. H. W. Noyes

2. 10 After the drawing by Guercino.

84—FOUR WOMEN AND AN INFANT

H. J. Friend

2. 10 After the drawing by Guercino.

85—THE HEROISM OF PRINCE EDWARD, SON OF HENRY
THE SIXTH " " "

6. 10 After Cipriani. Stipple engraving, printed in colors.

86—OCTOBER

4. 10 After the painting by W. Hamilton. " " "

87—PORTRAIT OF HANDEL, WITH EMBLEMATIC DESIGN,
FAME AND TWO CUPIDS, AND WITH ORNAMENTAL
BORDER ENCLOSING MANUSCRIPT OF MUSIC

3. 10

After G. B. Cipriani. Line engraving.

Mrs. H. W. Noyes

88—SUMMER

6. 00 After Cipriani. Colored.

Thomas Kelly

89—AUTUMN

6. 00 After Cipriani. Colored.

AFTER BARTOLOZZI

90—PAULUS AEMELIUS

5. 00 After Angelica Kauffman. Colored.

H. J. Freund

91—THE HAPPY FATHER

4. 00 From a design by G. B. Cipriani. Colored.

BARTOLOZZI SCHOOL

BOY DRAWING FROM A STATUETTE OF CUPID

92 { Stipple engraving by F. C. Staelzel (1794). It has
been folded.

4. 00 { PLENTY, WITH A CUPID
Circular frame.

Two pieces. One lot.

H. J. Freund

93—GIRL WITH A WREATH OF FLOWERS

3. 00 Stipple engraving, printed in colors.

J. F. Sabri

94—LOVERS CROWNING A STATUETTE OF CUPID

4. 00 Stipple engraving, printed in colors. Circular.

H. J. Freund

95—CHILD AWAKENING HER PLAYMATE

4. 00 Stipple engraving, printed in colors. Oval.

J. F. Sabri

- 96—MARIA COSWAY *Max Williams*
 2.00 After the painting by herself. Stipple engraving,
 printed in colors.
- 97—THREE CHILDREN AND A GOAT *Frank Mery*
 2.00 From a design by Bartolozzi. Stipple engraving,
 printed in red. Slightly repaired at the top of the
 print.

BEAUVARLET, JACQUES FIRMIN

Born at Abbeville in 1731. Died in Paris, 1797. A
 pupil, in engraving, of Charles Dupuis and Laurent
 Cars.

- 98—LA RÉVEUSE *Mrs. H. W. Rogers*
 4.00 After the painting by Boucher. Line engraving

BRADLEY, BASIL

- 99—MAY-TIME: ON THE THAMES *Mrs. Chivers*
 8.00 Photogravure. Signed artist's proof on India paper.

CHAUVEL, THÉOPHILE

"Personne n'a gravé mieux que lui Daubigny, Jules Dupré,
 Théodore Rousseau. Les planches d'après ces maîtres sont
 d'un rendu saisissant."—*Beraldi*.

- 100—SOLITUDE *Mrs. H. Somers*
 18.00 DELTEIL, No. 94.
 After the painting by Daubigny. Lettered impres-
 sion on Holland paper. In the opinion of many con-
 noisseurs this is the most beautiful of reproductive
 landscape etchings.

CLEMENT, A. L.

101—TOM JONES AND SOPHIA, AFTER THE RECONCILIATION

4.00 After Downman. Aquatint in colors.

Mrs J. P. Bond

COUCHÉ, FRANÇOIS LOUIS

Born in Paris in 1782. Died in 1849.

102—PAUL POTTER

3.00 Soft ground etching, after Boquet.

John P. Brusch

COOPER, ROBERT

103—LOVE WOUNDED

2.00 After Shelley. Stipple engraving. Colored.

John P. Brusch

COX, WALTER

104—THE LAST OF THE CATCH

17.00 After the painting by R. H. Carter. Remarque proof on Japan paper. Signed by both painter and etcher.

J. McAlen

DANZEL, JACQUES CLAUDE

Born at Abbeville in 1735. Died in 1809. A pupil of Beauvarlet.

105—LE GÂTEAU DES ROIS

6.00 After the painting by Gilles Vantilborgh. Line engraving, colored.

K. J. Freund

103 A

Cooper Robert
Love Wounded

John P. Brusch

DE BUCOURT, PHILIBERT LOUIS

Born in Paris in 1755. Died in 1832. A pupil of Vien.

106—LE MENUET DE LA MARIÉE *Max Williams*

300 Painted and engraved by de Bucourt. Printed in colors.

107—LA NOCE AU CHÂTEAU *Max Williams*

300 Painted and engraved by de Bucourt. Printed in colors.

DELÂTRE, JEAN MARIE

Born at Abbeville in 1746. Died in 1845. In 1770 he came to England and worked under Bartolozzi. His best plates are after Angelica Kauffman, Wheatley and Hamilton.

108—CHILDREN FEEDING CHICKENS *St. J. Freund*

300 After W. Hamilton. Stipple engraving, printed in red.

DELLA BELLA, STEFANO

Born in Florence, 1610. Died, 1664.

"No artist has handled the point with more facility and finesse than Della Bella. His execution is admirable, and his touch spirited and picturesque."—*Bryan's "Dictionary of Painters and Engravers."*

109—THE FLIGHT INTO EGYPT WITH THE HEADS OF ANGELS *Frank Mery*

300 With full margins. From a collection unidentified by Fagan.

DÜRER, ALBERT

The greatest artist Germany has produced.

- 110—MADONNA AND CHILD SEATED, WITH SAINT JOSEPH,
AND TWO ANGELS HOLDING A CROWN

9.00 Woodcut. Dürer's monogram is in the middle at the bottom of the print.

DUTHÉ

- 111—UN JEUNE MATELOT RACONTANT SON NAUFRAGE

11.00 After W. R. Bigg. Stipple engraving, printed in colors.

EDELINCK, GÉRARD

"Born at Antwerp in 1640, he became French by adoption, occupying apartments in the Gobelins, and enjoying a pension from Louis XIV. Longhi says that he is the engraver whose works, not only according to his own judgment, but that of the most intelligent, deserve the first place among exemplars, and he attributes to him all perfections in the highest degree; design, chiar'oscuro, aërial perspective, local tints, softness, lightness, variety—in short, everything which can enter into the most exact representation of the true and beautiful without the aid of color. Others may have surpassed him in particular things, but, according to the Italian teacher, he remains by common consent 'the prince of engraving.'"—*Charles Sumner*, "Best Portraits in Engraving."

- 112—MANSART, JULES HARDOUIN
ROBERT-DUMESNIL, No. 267.

13.00 Superintendent of Buildings to Louis XIV.

After the painting by Hyacinthe Rigaud. This is usually accounted one of the masterpieces of the engraver.

FACIUS, GEORG SIGMUND

Born at Ratisbon in 1750. Died in 1803.

- 113—INDUSTRY, ATTENDED BY PATIENCE AND ASSISTED BY
PERSEVERANCE, IS CROWNED BY HONOR AND RE-
WARDED BY PLENTY

After the painting by Angelica Kauffman. Stipple engraving, printed in red.

GREUX, G.

- 114—LE GUÉ

After the painting by Corot. Lettered impression on Whatman paper. (Crease through lower portion of print.)

HAIG, AXEL H.

The greatest living etcher of architectural subjects.

- 115—SCHLOSS ZWINGENBURG ON THE NECKAR
ARMSTRONG, No. 53.

Signed artist's proof on Whatman paper. 250 impressions only.

- 116—CAIRO: ARAB STUDENTS

ARMSTRONG, No. 79.

Signed artist's proof on Whatman paper. 250 impressions only.

- 117—LUBECK: THE SKIPPERS' GUILD

ARMSTRONG, No. 80.

Signed artist's proof on Whatman paper. 125 impressions only.

118—CAIRO

ARMSTRONG, No. 82.

A. Knapp

12.50 Signed artist's proof on Whatman paper.

119—IN THE ARAB QUARTER, CAIRO

ARMSTRONG, No. 88.

Wm. F. Hencher

27.50 Signed artist's proof on Whatman paper. 275 proofs only.

120—AMIENS CATHEDRAL: INTERIOR

ARMSTRONG, No. 98.

Mr. Heller

50.00 Signed artist's proof on Whatman paper.

"To me such an old world place as this cathedral of Amiens is an inexhaustible source of study, reflection and pleasure. . . . Advancing in years and experience, and having visited Amiens subsequently many times, the first impression has even deepened, and the interior of this cathedral still is to me all that is most pure and beautiful in Gothic form."—*Axel Haig*.

121—PALENCIA: THE ALTAR OF THE VISITATION

ARMSTRONG, No. 117.

Max Williams

20.00 Signed artist's proof on Japan paper.

"The Altar of the Visitation is on the south side of the *coro* of the Cathedral of Palencia, the old Roman town of Pallantia, in Northern Spain. The paintings mentioned represent St. John the Baptist, St. Andrew, St. Lawrence and St. Stephen flanking the central picture of the Visitation."

HOGARTH, WILLIAM (AFTER)

122—THE INDUSTRIOUS APPRENTICE PERFORMING THE
DUTY OF A CHRISTIAN

Mrs. H. W. Noyce

Line engraving.

1.00

HUMOROUS

- 123—"SHOULD AULD ACQUAINTANCE BE FORGOTTEN?"
4.00 Lithograph. Colored. *Mrs. H. Homer*
- 124 { A FROST
 A THAW *J. E. Ryder*
5.00 Aquatints printed in colors. Two pieces in one frame,
 one lot.
- 125—METALLIC TRACTORS *Wm. Chivers*
1.00 In colors.

JAZET, JEAN PIERRE MARIE

Born in Paris in 1788. Died in 1871. Nephew and
 pupil of De Bucourt.

- 126—FRANCIS THE FIRST AND HIS SISTER MARGUERITE OF
 NAVARRE *Mrs. J. Doud*
4.00 Aquatint. After the painting by Bonington.

JUKES, FRANCIS

Born in 1746. Died in 1812.

- 127—ABBEY CRISIS, NEAR LLANGOLLEN *Frank Mery*
2.00 Aquatint in colors. After the painting by Walmsley.
- 128—BALA POOL ON THE RIVER DEE *Thos. Kelly*
2.00 Aquatint in colors. After the painting by Walmsley.

KING, JAMES S.

129—WATCHING AND WAITING

22.00

After the painting by C. R. Grant. Remarque proof on vellum. Signed by painter and etcher. There were printed 150 proofs in this state.

Jo. Mc Aleman

KNIGHT, CHARLES

130—LIGHT AS LOVE

4.00

Stipple engraving, printed in red. Margin washed with India ink.

Frank Mery

KNIGHT, JOSEPH

131—ON THE DOWNS: EVENING

7.00

Original mezzotint. Signed artist's proof on Whatman paper.

T. E. Mc Dermott

LANDSEER, THOMAS

Born in London in 1795. Died in 1880. His engravings are for the most part from the works of his brother Edwin, and the pictures of the latter owe much of their popularity to the sympathetic rendering of this engraver.

132—To Ho', To Ho'

16.00

After the painting by Sir Edwin Landseer. Mixed engraving. Lettered impression.

Wm. Chivers

133—THE DEER PASS

5.00

After the painting by Sir Edwin Landseer. Mixed engraving. Lettered impression.

11 11

LE COUTEUX, LIONEL

A pupil of Waltner.

134—A NORMAN MILKMAID

After the painting by J. F. Millet. Remarque proof
on vellum.

12.50

Jr. McAlunan

LE GRAND, AUGUSTIN

135—LOVE HEALED

Stipple engraving. Colored.

136—CHANGEMENT DE LAIT DE PAUL ET VIRGINIE

After the painting by Lambert. Stipple engraving,
printed in colors.

3.00

Max Williams

LE GRAND, H.

137—PAUL, COMTE DE STRAGONOFF

Line engraving. After the painting by Greuze.

2.00

Mrs. H. W. Noyes

138—PETITE NANNETTE

Line engraving. After the painting by Greuze.

2.00

139—LA JEUNE PENSIONNAIRE

Stipple engraving from his own design. Printed in
colors.

6.00

T. J. Baertner

140—LE CHAPEAU DE LA MARIÉE

Stipple engraving from his own design. Printed in
colors.

6.00

J. F. Sabri

LIGER

- 141 — L'ÉTÉ
After J. B. Huet.
- 9.00 — L'HIVER
After J. B. Huet. Engraved by Duruisseau.
A pair. In colors. Two pieces. One lot.

J. F. Sabri

LUCIEN, JEAN BAPTISTE

Born in Paris in 1748. Died in 1806.

- 142 — CHILD'S HEAD

3.00 After a drawing by Greuze. Stipple engraving,
printed in red. It has been torn.

Mrs. Joe Bond

MACBETH, ROBERT W.

- 143 — THE PIED PIPER OF HAMELIN: THE BEGUILING OF
THE CHILDREN

14.00 After the painting by G. J. Pinwell. Lettered im-
pression on Whatman paper.

Joe McAlunan

- 144 — THE PIED PIPER OF HAMELIN: THE BEGUILING OF
THE RATS

14.00 After the painting by G. J. Pinwell. Lettered im-
pression on Whatman paper.

MANDEL, EDUARD

The last of the great line engravers.

- 145 — MATER DOLOROSA

2.00 Line engraving, after the painting by Carlo Dolce.

Frank Mery

MARIAGE, LOUIS FRANÇOIS

- 146—LE PREMIER NAVIGATEUR ARRÊTÉ À LA PORTE DE LA
HAVANE *Samuel B. Freedman*
6.00 After the painting by Charpentier. Stipple engraving, printed in colors.
- 147—LE PREMIER NAVIGATEUR DANS SA BARQUE *Max Williams*
7.00 After the painting by Charpentier. Stipple engraving, printed in colors.

McRAE, JOHN C.

- 148—WASHINGTON AND HIS MOTHER *Mrs. H. D. Noyes*
7.00 After the painting by Henry Bruckner. Lettered impression.

MICHEL, JEAN BAPTISTE

Born in Paris, 1738. Died in 1804.

- 149—AUTUMN *Max Williams*
3.00 After the painting by William Hamilton. Stipple engraving, printed in red.

MORLAND, GEORGE (AFTER)

- 150—EVENING; OR, THE POST BOY'S RETURN *Mrs. H. Somers*
11.00 In colors.
- 151—THE FARMER'S STABLE *Geo. B. Morgan*
9.00 In colors.

152—MORNING; OR, THE HIGGLERS PREPARING FOR
MARKET
In colors.

11.00

Mrs. H. Somers

153—THE FARM YARD

In colors.

15.00

154—THE VILLAGERS' REPAST

In colors.

7.00

H. B. Friedman

155—THE ANXIOUS FAMILY

In colors.

4.00

Mrs. H. W. Noyes

NAPOLEONIANA

156—NAPOLEON'S ASCENT AND DESCENT OF THE BRIDGE
OF LIFE

Line engraving. In colors.

3.00

M. Shog

157—NAPOLEON AT RATISBON

Lithograph. Colored.

3.00

H. B. Friedman

158—THE KING OF BROBDINGNAG AND GULLIVER (NAPO-
LEON AND KING GEORGE)

Colored.

3.00

" " "

PELLI, MARCUS

159—ST. FRANCIS DE PAUL

After the painting by J. B. Piazzetta.

4.00

A. Knapp

POLITICAL CARICATURE

160—MOTHER CAREY'S CHICKENS

In colors.

N. B. Freedman

J. "

RYALL, HENRY THOMAS

161—CHANGING PASTURE

After the painting by Rosa Bonheur. Lettered impression.

N. B. Freedman

/2. "

SADELER, JAN

Born at Brussels in 1550. Died in 1600.

"His plates are executed with the graver only, in a neat, clear style."

162—WINTER

After Theodore Bernard. Line engraving.

N. B. Freedman

J. "

SAENREDAM, JOANNES

Born at Zaandam in 1565. Died in 1607. Pupil of Hendrik Goltzius and Jakob de Gheyn.

163—ANNUNCIATION TO THE SHEPHERDS

After the painting by Bloemart (1599).

N. B. Freedman

20. "

SCHIAVONETTI, LUIGI

Born at Bassano, 1765. Died in 1810. A fellow-worker with Bartolozzi.

164—MRS. COSWAY

Miss Isabelle Hastings

8.00 After the painting by Richard Cosway. Stipple engraving. Colored.

SCHLECHT, CHARLES

165—ALONE

Joe Mc Aleman

9.00 After the painting by Percy Moran. Proof on India paper. Signed by painter and engraver.

SCHMITZ

Max Williams

166—THE SAILOR BOY'S RETURN FROM A PROSPEROUS VOYAGE

28.00 After the painting by W. R. Bigg. Stipple engraving, printed in colors. Full margin; margin somewhat foxed.

SHARE, H. PRUETT

167—HOMEWARD BOUND

Joe Mc Aleman

11.00 After the painting by M. J. Burns. Remarque proof on Japan paper. Signed by painter and etcher. There were printed 100 proofs only in this state.

SIMON, J. P.

C. E. Thorn

168—NI L'UN NI L'AUTRE

6.00 Stipple engraving, after the painting by Mlle. Jenny Disora. Lettered impression.

169—"AH! C'EN EST FAIT. JE ME MARIE."

C. E. O. Horn

6.00 Stipple engraving by Delegorgue, after the painting by Mlle. Jenny Disora. (Companion to the preceding.) Lettered impression.

TEMPESTA, ANTONIO

170 { A HAWKING PARTY
Line engraving.

C. E. O. Horn

4.00 { COUNTRY SCENE, WITH PEASANTS DRINKING.
Line engraving.
Two pieces. One lot.

VARIOUS

Engravings by various artists.

5.00 171—L'HEUREUSE FAMILLE
Colored mezzotint.

Mrs. H. D. Noyes

5.00 172—LE REPAS D'AMOUR
Stipple engraving. Colored.

Wm. Chivers

10.00 173 { THE TRAVELLER'S DEPARTURE
THE TRAVELLER'S RETURN
Line engravings, printed in color. A pair. Two pieces. One lot.

D. B. Freedman

12.00 174—GIRL WITH A KITTEN
Colored print.

Max Williams

1.00 175—CHILDREN WITH KITTENS
Colored print, after Lassalle.

D. B. Freedman

176—THE CONTENTED WATERMAN

2.00 In colors.

J. J. Breitenweiser

177—MAN SEATED AND SEEN FROM BEHIND

2.00 After Boucher. Somewhat creased.

C. E. Thorne

178—VENUS WITH CUPID AND DOVES

Line engraving.

W. H. M. Sestare

179—THE LETTER

Colored photograph. After Meissonier.

4.00

180—THE HAYMAKER'S CHILD

20.00 Stipple engraving. In colors.

J. F. Sabini

181—Mlle. de la Vallière Presented to Louis XIV.

21.00 Stipple. In colors.

Mrs. J. C. Bond

182 { NEUWIED ON RHINE

3.00 { HEIDELBERG

Line engravings. Colored. Two pieces. One lot.

W. M. Chivers

183—PORTRAIT OF AN OFFICER

3.00 Aquatint. In colors.

H. J. Freund

184 { THE HOLY FAMILY WITH ST. JOHN

Painting on ivory.

BEN NEVIS

WOODLAND SCENE

ETCHING IN MANNER OF REMBRANDT.

Head of a man.

Four pieces. One lot.

10.00

D. B. Freedman

13.00 - 184 A - Colored Print - Jo. McAlman

44.00 - 184 B - Paintings on Glass - Alex. Montan

VEDOVATO, R.

185—THE DOG'S FIRST SIGHT OF HIMSELF

After J. Russell. Stipple engraving. Colored.

R. J. Friend

3.00

WARD, WILLIAM

Born in London in 1766. Died 1826. Brother of James Ward. Brother-in-law of George Morland. A pupil of John Raphael Smith.

186—SAILORS IN CONVERSATION

After George Morland. Mezzotint engraving. Colored. Published October 25, 1802.

E. E. Thorn

27.00

WHISTLER, JAMES A. MCNEILL

187—ROTHERHITHE

WEDMORE, No. 60.

One of the Thames Set. The plate is destroyed.

"This plate is one of the strongest and most vigorous of the series."—*T. R. Way*, "The Art of J. McNeill Whistler," p. 69.

Mrs. J. A. Ward

85.00

ORIGINAL DRAWINGS

DE MATTEIS, ULISSE

188—CHRIST, THE PLEADER

Crayon drawing. Signed in full, and dated Florence, 1883.

M. Gleason

12.00

189—THE ANGEL OF PEACE

M. Ghasm

Crayon drawing. Signed in full, and dated Florence,
1883.

DUSART, CORNELIS

Born at Haarlem in 1660. Died 1704. A pupil of
Adriaan Van Ostade, whose style he imitated with
considerable success.

"His compositions are ingenious and his touch very spirited."
—*Bryan's* "Dictionary of Painters and Engravers."

Alex. Morton

190—PEASANTS CONVERSING IN FRONT OF A HOUSE

6. or

Pen and ink drawing, heightened with wash. Un-
signed.

JORDAENS (SCHOOL OF)

191—PEASANTS ASKING A BLESSING ON THEIR REPAST

Mrs. Rogers

3. or

Pen and ink drawing, heightened with wash. Un-
signed.

FROMENTIN, EUGÈNE

Born at La Rochelle in 1820. Died 1876.

A. Gallatin

192—A SKIRMISH BETWEEN FRENCH CAVALRY AND A BODY
OF ARABS

23. or

Very fine drawing in charcoal. Signed in lower left-
hand corner, "E. Fromentin."

PILS, ISIDORE ALEXANDRE

Born in Paris, 1813. Died 1875. His reputation rests upon his military subjects. They depict mainly incidents of the campaign in the Crimea.

193—A BIVOUCAC

Crayon drawing, heightened with touches of white chalk. Signed, "Pils, 1851."

ORIGINAL DRAWINGS BY VARIOUS UN-IDENTIFIED ARTISTS

194—VENUS, WITH SPORTING CUPIDS

Spirited drawing in red chalk.

195—LA MARCHANDE D'AMOURS

Drawing in pen and ink and wash.

196—THE OLD FARM

A wash drawing in sepia and tint. Unsigned.

197—WAYSIDE INN

Wash drawing of a charming rustic scene. Unsigned.

DETAILLE, ÉDOUARD (AFTER)

198—THE STANDARD BEARER

Reproduction of a pen and wash drawing.

WATER COLOR

199—RAPHAEL'S "HOURS"

F. Meder

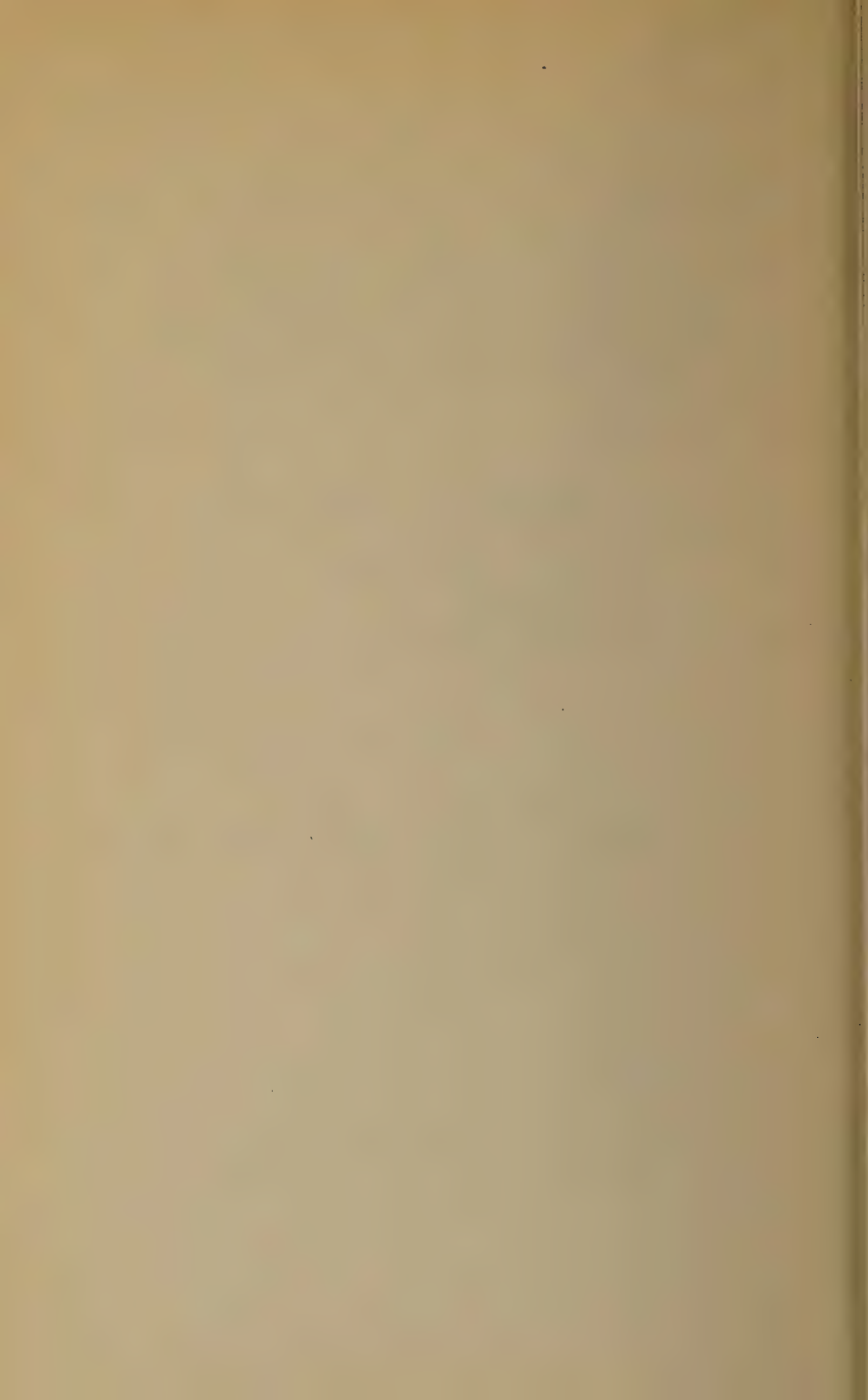
60.00 Twelve highly finished water colors, each one measuring $14\frac{1}{2}$ by $10\frac{1}{2}$ inches. After the famous series by Raphael. Below the main composition, in each case, is a pradella, portraying the characteristic event of that especial hour. Twelve pieces. To be sold as one lot.

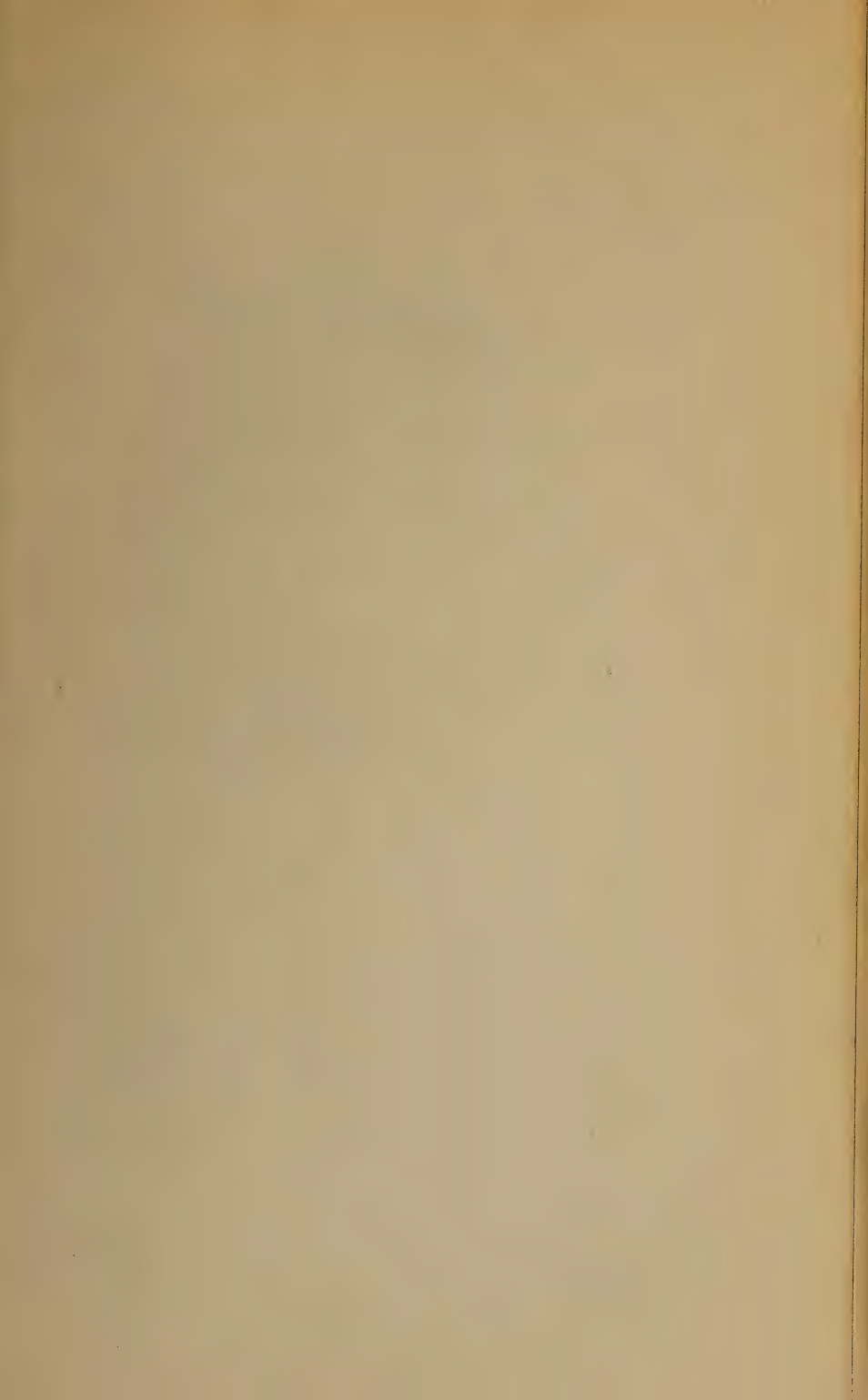
AMERICAN ART ASSOCIATION,

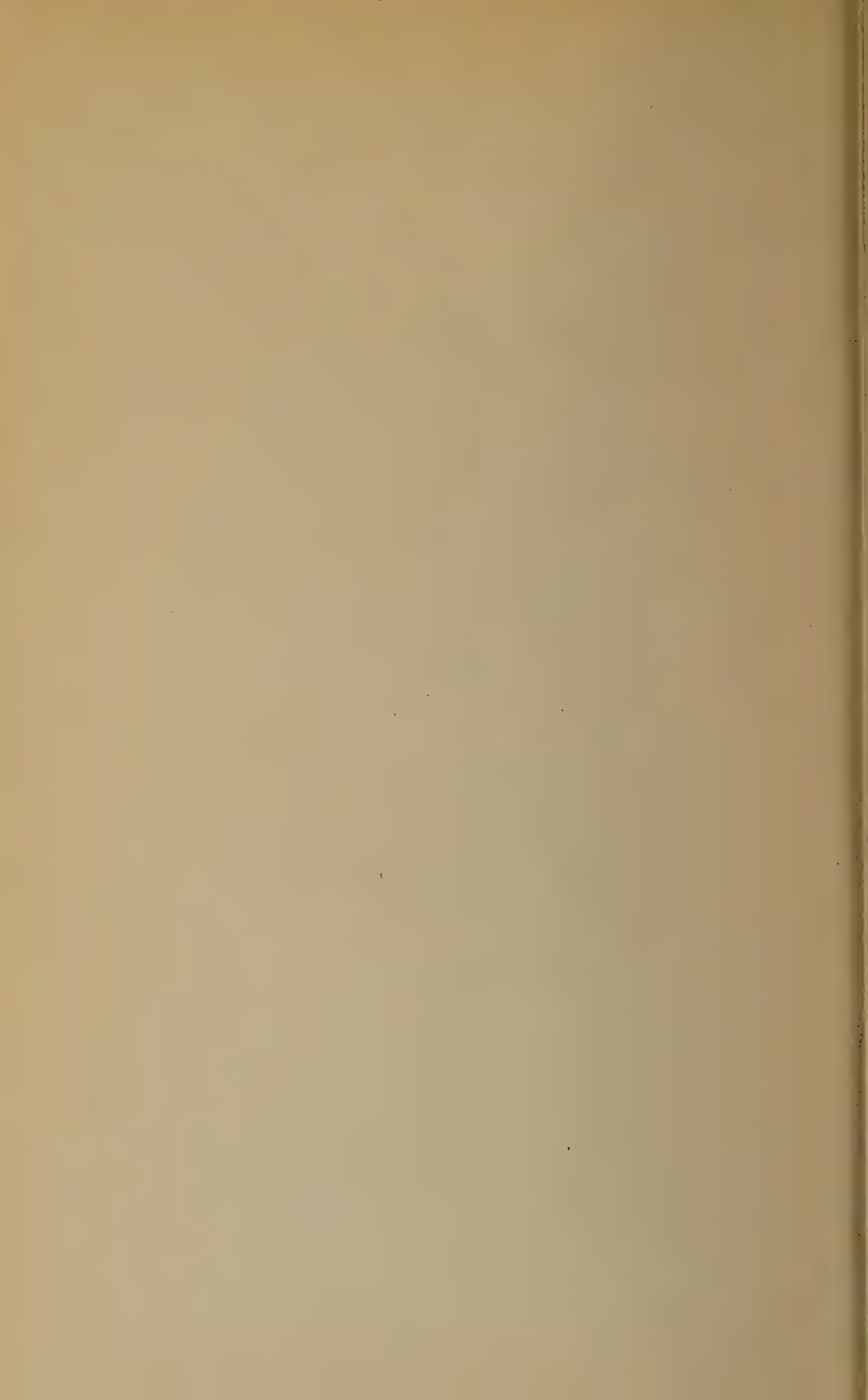
MANAGERS.

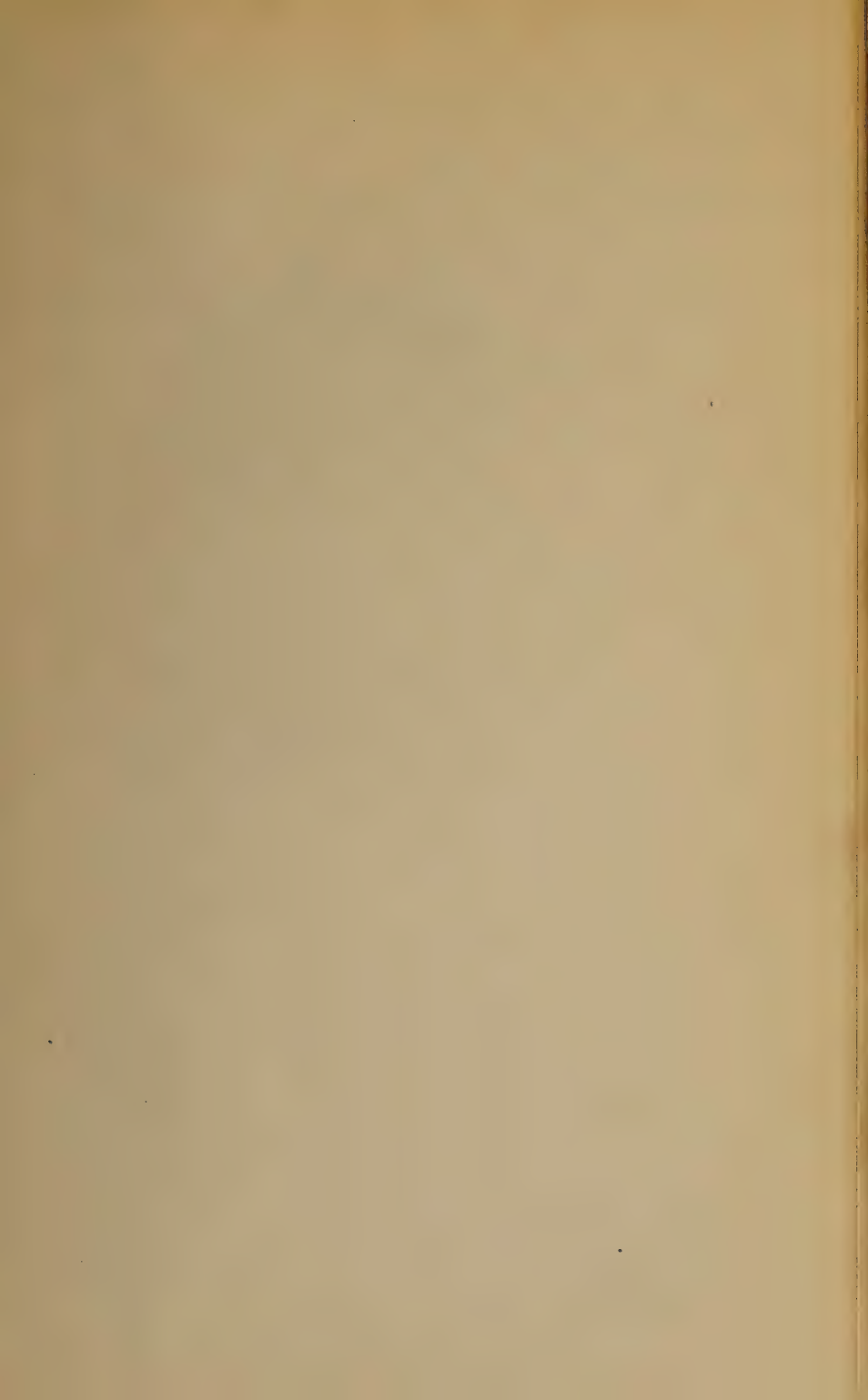
THOMAS E. KIRBY,

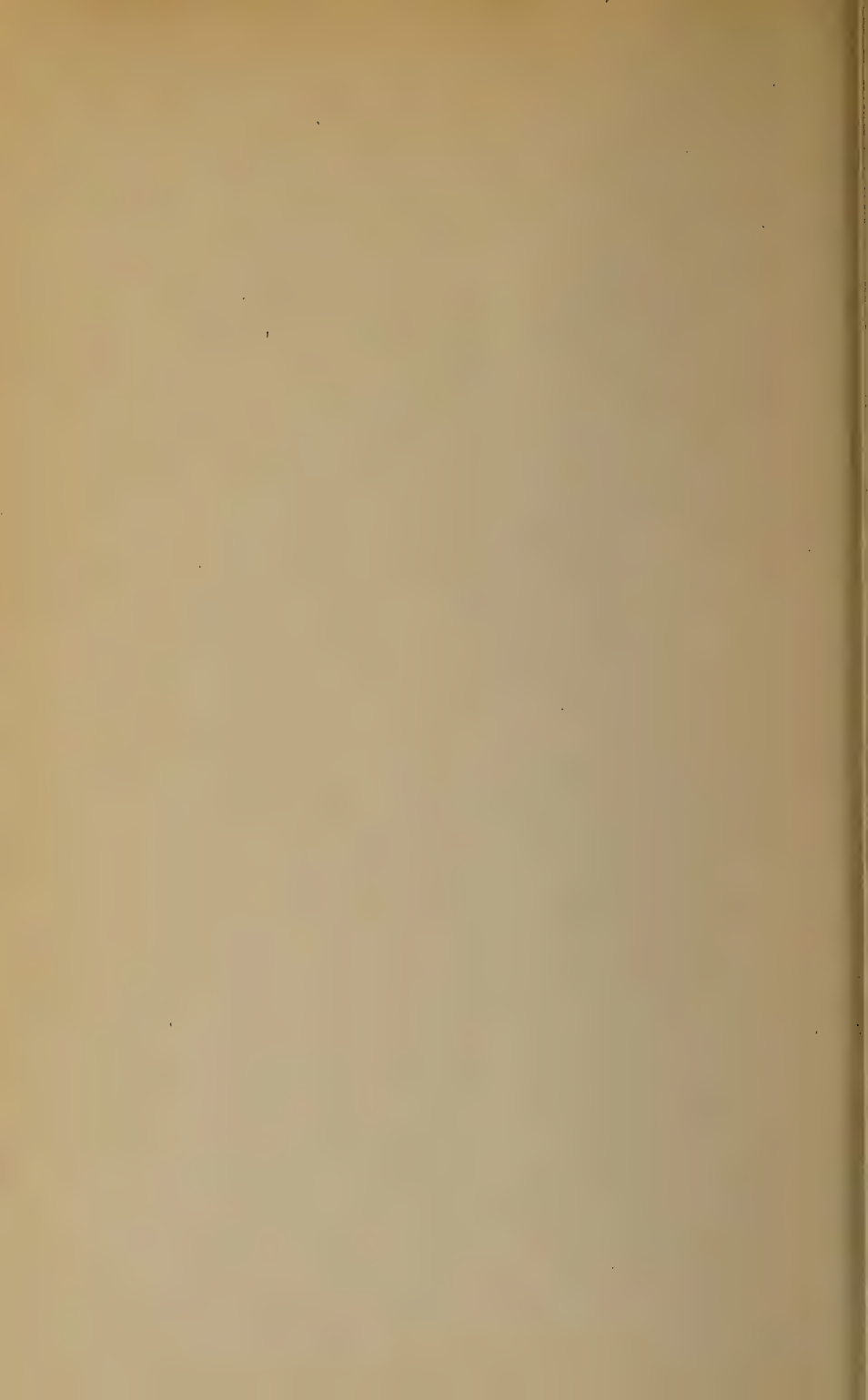
AUCTIONEER.

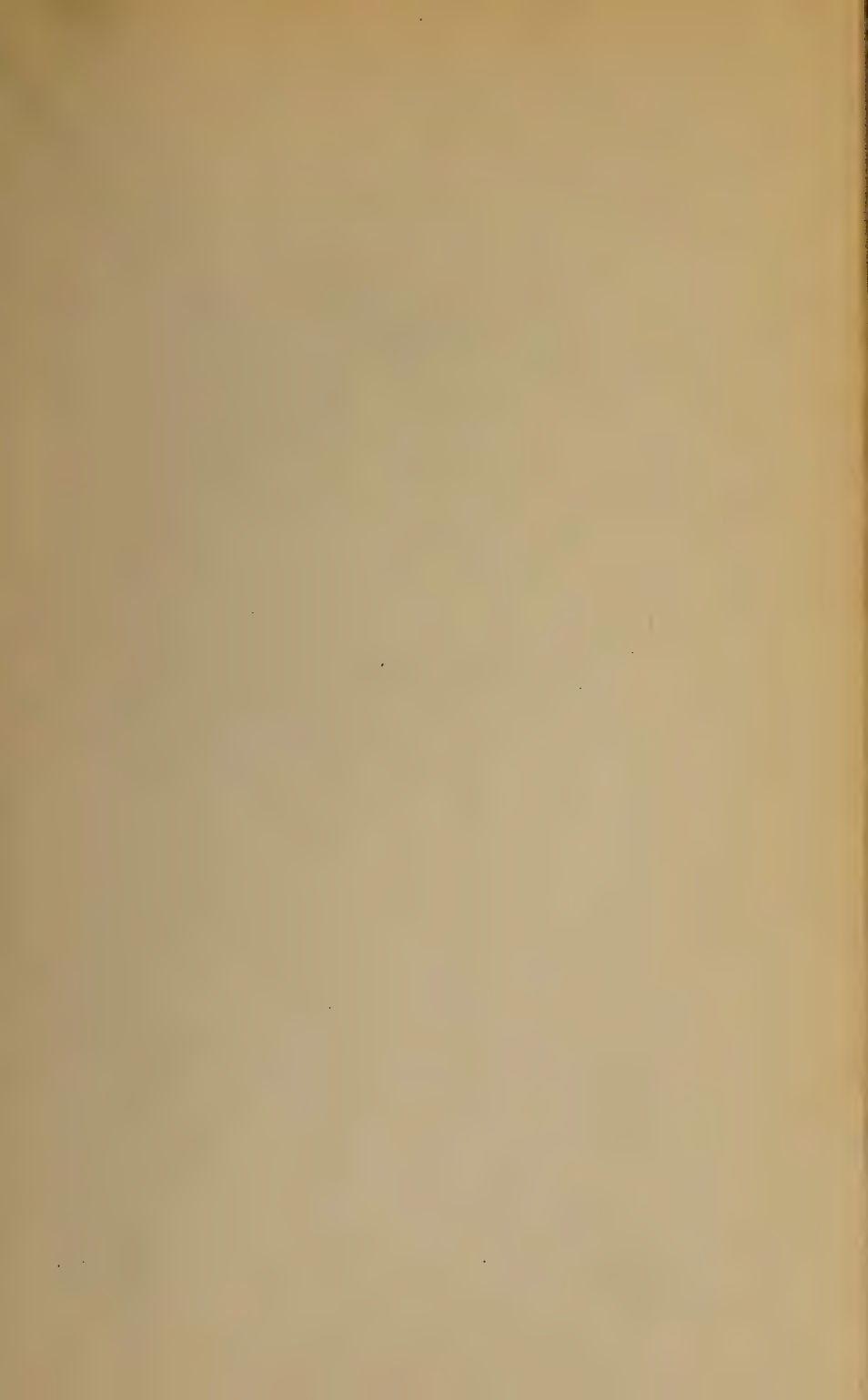


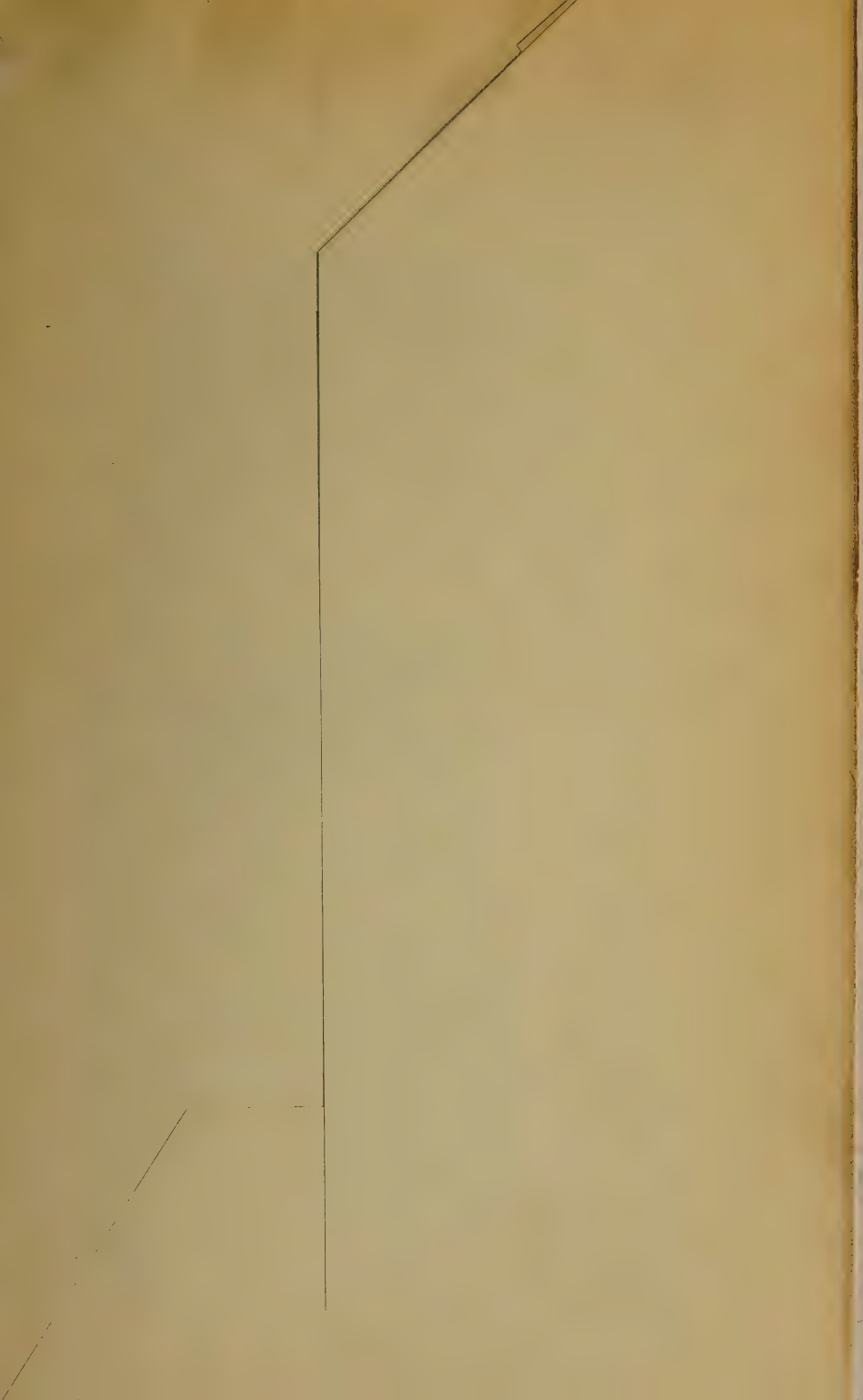








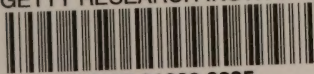








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